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Planned and edited by the Institute of Polish Culture

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FOREWORD

By JAN CIECHANOWSKI

Polish Minister to the United States

IN the first place I wish, if only in a few short words, to thank the eminent author and editor of this work, Professor Manning, for his productive interest in Poland, of which he has given proof on so many occasions that it would be truly difficult for me, within the limited space at my disposal, fully to describe his services in that connection. Being a layman in matters of art and archaeology, I am also not able properly to appraise the real value of this book and the great and important scientific work contributed by the author in that field.

The value of this work lies not merely in its being an excellent means for promoting closer spiritual and cultural contacts between the United States and Poland, but also in illustrating the durability of such relationships once they have been established and brought into being. It treats of Polish memorials of the past, of that nation which—in spite of its having undergone the most severe trials in history—is a classical example of loyalty to the source from which it has been drawing its culture for the last thousand years. Nowhere better than in the history of art, and especially of Polish art, can the strength and durability of the cultural ties created in past history be fully realized. Throughout varying national conditions, Polish art has developed parallel to the art of all western nations, along individual lines, yet never losing contact with its great western prototypes. To the east of Poland there existed for ages another world, whose currents threatened at some time in history to strangle and stop the process of the development of Polish art, and yet, beginning with the Roman chapels in the Royal Castle on the Wawel in Kraków through every form of Gothic art to the Renaissance and the periods following thereupon, Polish art and architecture have for centuries evolved in line with western European arts, of which they were the most eastern outpost.

In giving his English-speaking readers the opportunity to realize this evolution and to view those treasures of the Renaissance introduced by Italian masters into Kraków under the patronage of Queen Bona Sforza, wife of King Zygmunt I, and adapted by Poles to the colder skies and clime of their country, as well as in showing interesting Polonized forms of German and Scandinavian Gothic art—of which there are many examples in Poland, as there are of graceful buildings in the style of the French Empire—the author of this work has rendered a great service for which, above all else, I wish to express to him my warmest thanks.

J. Ciechanowski

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The Arts Throughout the Ages

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THE GREAT PAST OF POLAND

BY CLARENCE AUGUSTUS MANNING

*Assistant Professor of Slavonic Languages, Columbia University
President, The Institute of Polish Culture*

WHEN the Pole desires an allegorical figure by which he may represent himself and his nation, no symbol is dearer to him than that of a knight in shining armor doing outpost duty in the wilderness. It is a striking comparison which at times has cost Poland dearly and brought upon her charges of militarism and aggression. Yet these reproaches are undeserved and do not properly apply to the rôle the Pole sees for his country. To him it is not an aggressive, quarrelsome force but an outpost of western Europe, a centre of western culture placed far away from its homeland, far off to the east on that intangible but definite borderline where Europe ends and Asia begins, and he believes firmly that in a very real sense Poland is the guardian of the gate of European civilization.

This may seem to us a fanciful, even a quixotic, conception of the

mission of Poland, but when we look at the thousand years of Polish history since Mieszko established the Polish state in the valley of the Vistula, or if we trace that history back to the mythical reigns of Lech and Krak we will not wonder. We will even be led to sympathize and perhaps to approve.

The history, the art and the culture of Poland all speak of the same mission. Built up among the still pagan tribes in the western part of the great plain of eastern Europe, the nation has lived its eventful life, now rising to the heights, now sinking into the abyss of factional strife, disappearing from the map at the command of the great monarchs of the eighteenth century, but born again out of the chaos and the convulsions of the World War. Yet throughout its troubled course the nation has remained ever loyal to its western faith and western culture and has with all that remained outside the

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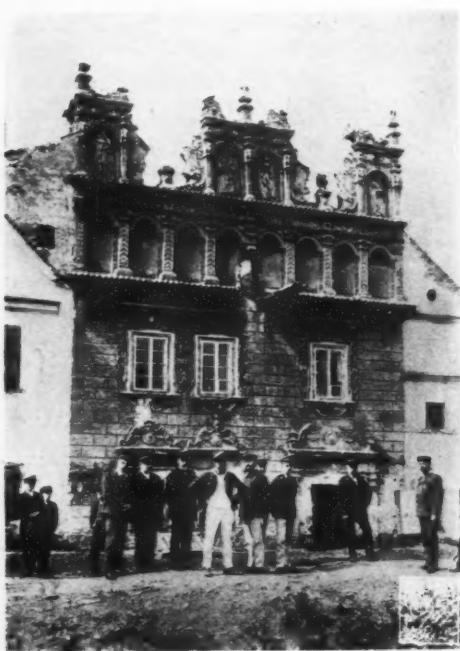
Holy Roman Empire which stretched its Germanic hand eastward and outward in its desire to bring all Europe within its sway. Poland was constantly threatened by the German eastward expansion. Her cities were

It was the State which contained the University of Kraków, where for the first time the name America was applied to the new world. It was a State which influenced the whole development of Europe and finally burst out in a last blaze of political power and glory when King John Sobieski with his Polish knights shattered the Turkish power at the siege of Vienna in 1683.

It was during this great period also that the entente between France and Poland originated, a friendship which has had not only political but cultural significance, a friendship which survived the dismemberment and after a century and a half has emerged with the resurrection of Poland and her appearance again in the European arena.

The noble past which Poland has had in political life as one of the pillars of culture and of liberty is reflected in the wealth of her art treasures. No one who does not know the country can appreciate the quantity of works of art which lie unknown to the world in the museums, cities and villages of Poland. Despite the destruction caused by war and robbery, by battle and by fire, Poland today is one of the richest countries of Europe, not only in peasant and modern art but in the monuments of the past which have been handed down from the great days of the Polish Republic.

In this rich supply there is little of significance that belongs to the prehistoric periods, although many remains of the early ages have been found in Poland. We cannot, however, pass over in silence the tumuli at Kraków, known as the tombs of Krak and Wanda, legendary chiefs of the Polish race. This type of construction, once the burial place of forgotten rulers, has



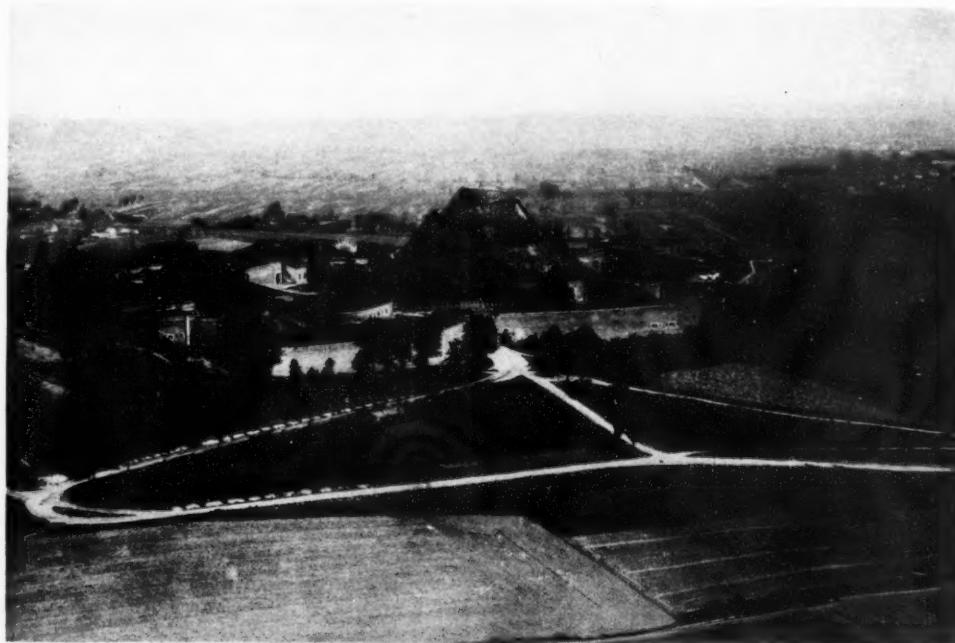
FAÇADE OF OLD BUILDING, KAZIMIERZ NAD WISŁĄ
(KAZIMIERZ ON THE VISTULA).

filled with German immigrants who brought in their own customs and their own laws, but the native population maintained their position and political independence until the marriage of Queen Jadwiga of Poland and the Grand Prince Jagiello of Lithuania in 1386 opened a new era. For more than two centuries the joint state of Poland and Lithuania was in truth one of the great powers of Europe, great in population, in culture and in achievement. It was the State that produced the astronomer Copernicus.

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been revived as a monument for the great heroes and events in the nation's life and there is no visitor to Kraków who has not seen the great pile of earth brought from all the battlefields of Poland and dedicated to the memory of

a large series of Gothic buildings which show their relationship to the Gothic of the north. The influence of the Teutonic knights who were called into this region to check the aggression of the still pagan Prussians is very



MOUND OF KOŚCIUSZKO, KRAKÓW.

the great Polish hero Kościuszko. At Lwów a similar mound remembers the Union of Lublin, where Poland and Lithuania were welded together into a unified state.

The history of Polish art really begins with the foundation of the State at Gniezno and Poznań. The north and west was the first region to be brought into contact with German culture, and it is only natural that both art and architecture should be greatly influenced by the northern types of construction. Throughout the northern part of the Vistula valley there is

marked. This German Order came and fulfilled their mission; but then they stayed and developed the country. Everywhere they built churches, castles, town halls and left their imprint on the entire valley. The churches surprise us by their height; the town halls which have been preserved reveal the solidity of their construction and show a luxury which we do not associate with the patrician merchants of the north. Yet it would be wrong to ascribe this development entirely to German inspiration. The bulk of the population then as now was Polish,

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and in the course of centuries the two elements were largely fused until in 1454 the cities of the lower Vistula voluntarily placed themselves under the protection of Kazimierz (Casimir) IV and joined themselves to Poland.



RATUSZ (TOWN HALL) POZNAŃ.

Artistically no change was caused by this political act; the same types of Gothic still continued, and the patronage of the Polish kings resulted in a new flowering of the Vistula Gothic. Only now we find everywhere the marks of the Polish supremacy in Danzig, in Toruń, and throughout the area in monuments of the Polish kings, inscriptions and coats-of-arms.

In fact, this union with Poland was a great advantage for the country. It allowed the trade of the interior to flow freely down to the sea and this, in the middle ages as now, made Danzig the natural outlet of the country as soon as the inhabitants of the lower valley came to appreciate their advantages and the profit they might draw from their favorable situation.

As the stream of Gothic culture crept up the Vistula and brought in forms and conceptions current in the north, it came into contact with still another form of Gothic. The Polish kings had sought to check the danger of Germanization by encouraging Christian missionaries from the southern countries, and by placing the country in direct relationship with the Pope. As a result of this, and also of relations with the Slavs to the south, especially the Czechs, another current of culture swept westward, especially from Nürnberg and the south of Germany. This followed the level areas to the north of the Carpathians and was reflected most strongly in Kraków and the cities of the south, where it speedily mastered those eastern elements that were endeavoring to radiate to the west from Lwów and Galicia, and came to dominate even the eastern part of the country, so that with but slight delay the entire eastern part of Poland was transformed and brought within the western sphere of influence.

This current began even before the rise of Gothic, but we find at Kraków very few monuments of the Romanesque. The church of St. Andrew and a small chapel in the Wawel are all that is left of the Kraków which perished in the flames and massacre of the Tatar invasion of 1240. It is with the rebuilding of the city that the

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great artistic period of southern Poland really begins.

Polish Gothic architecture, whether from the northern or southern stream, is always constructed of brick instead of stone. The great fertile plains of the east did not supply a natural building material. In consequence the buildings lack the lightness and boldness of English and French Gothic with their flying buttresses and large windows. The churches are often rather dark and depend upon the perfection of their finishing and variation in the style and color of the bricks no less than they owe their strength and durability to the skilful arrangement of the brick supports in the so-called Kraków manner.

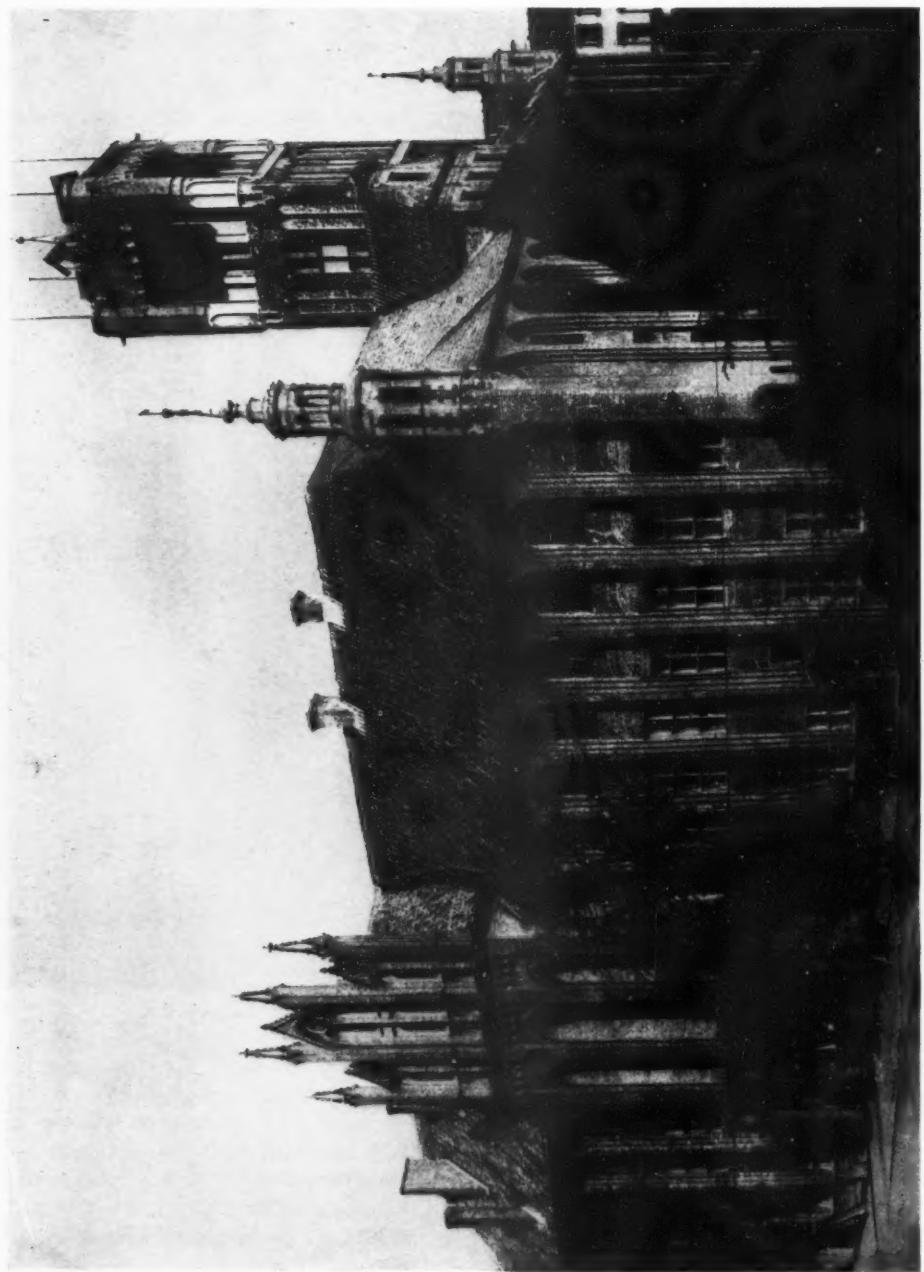
The church of Our Lady, on the Rynek or market place of Kraków, is one of the finest specimens of Gothic in the country. This church was founded in 1226 but received its final form only in 1442 after nearly two centuries of rebuilding, and even then later generations have left their marks upon it. With its two unequal towers, around which cluster legends of the past, the church looks down upon the square where so much history has been



CHURCH OF OUR LADY, KRAKÓW.

acted. Within over the high altar is a carved triptych, the work of Wit Stwosz, far better known under his German name of Veit Stoss.

This wood-carver, recognized as one of the European masters, attracted the attention of the world through his work at Nürnberg, where he spent many years; it is frequently said that



RATUSZ (TOWN HALL), TORUŃ.

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he was born in that city and came from there to Kraków. It seems, however, that he was born in Kraków and remained there until 1495, when he went to Nürnberg, already a prominent artist eager to measure his skill with that of the German masters. From many of the stories, it seems that he found a professional and national jeal-

The establishment of relations between Poland and Lithuania, and in particular the union of the two countries by the marriage of Jadwiga and Jagiello in 1386, carried Polish culture to Wilno, the northern capital of the united country. The fourteenth century saw the building here of an imposing series of churches, the pearl of

RATUSZ (TOWN HALL), TORUN.

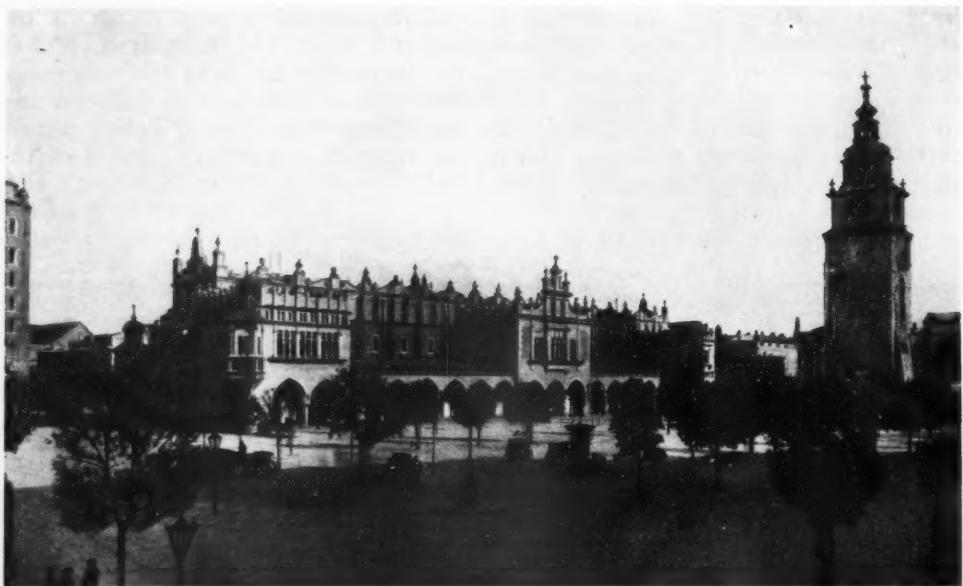


RUINS OF CASTLE AT TROKY.

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ousy there which caused him many difficulties. He remained in Nürnberg, however, and died there in 1553. It is not too much to say that Wit Stwosz was one of the first of the great Polish artists to leave the narrow confines of his country and bid for success in competition with the great artists of the world, as so many Poles, especially musicians, have done in the last few years.

which is undoubtedly the church of St. Anne. This building so fascinated Napoleon on his visit to Wilno that he lamented his inability to remove it bodily to Paris to be an adornment to his capital. It really deserves the praise showered upon it. Outside the church is simple; within there is little ornamentation in the way of sculpture and painting. It is, however, a masterpiece of brick and no less than 33



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CLOTH HOUSE, KRAKÓW.

varieties and colors are used in its construction. The edifice is really a summary of the art of bricklaying as developed by the Polish masters, and is worthy of study and consideration as the logical triumph of one of the great branches of the Gothic tradition.

During the entire Gothic period Poland had remained in close touch with the tradition of her western neighbors. Her Gothic had come to her from the German areas to the west. They had brought to her not merely architecture but wood-carving, metal-work, in fact, all branches of artistic production. Her artists had studied in the schools of Nürnberg and of south Germany, or with masters who had wandered from there. Her paintings, her designs, her life had been heavily influenced by alien lands no less than by the wealth and activities of the merchants who had settled in

her cities and brought with them traces of their own culture and interests. Poland formed in truth a real and integral part of the culture area of northern Europe. This must not be interpreted as denying the independence and significance of Polish Gothic. It merely indicates the area in which we are to look for its origins and guides.

Political events changed this situation completely and rapidly. The union of Poland and Lithuania and the accession of the Jagiello dynasty made Poland a great power in every sense of the word. At the same time the defeat of the Teutonic knights at Grünwald in 1410, the later union with the northern Vistula cities, and the submission of the knights completely destroyed the sense of discipleship which might have developed. With startling suddenness Poland swung away from the Germanic area and

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entered the sphere of Latin culture, in which she has since remained.

Sigismund or Zygmunt the First (to use his Polish name) came to the throne in 1506 and reigned until 1548. He married an Italian princess, Bona Sforza, who arrived in Kraków in 1518. This marriage was very important for the development of Polish culture, for it established close relations between the capital on the Vistula and the Italian Renaissance.

To welcome his queen Zygmunt decided to remodel the entire residence of the Wawel. This rocky hill with its mysterious dragon's cave and its memories of the oldest days of the Polish kingdom, had long been the residence of the Polish kings. Here they had celebrated their accession, from here they had ruled, and it was in the

chapels and crypt of the Cathedral that they found their last resting place. The miscellaneous pile of buildings did not suit Zygmunt and he remodelled the whole on the advice of Italian architects, especially François della Lora and Bartolo Berecci. Some of the details of their work, such as the open colonnades, might not seem suited to the more severe climate of Poland, but the work was on the whole more than satisfactory and the renovated and rebuilt Wawel came to be for Poland what the Kremlin was for Moscow or the Hradčany for Prague, each of them the national centre and each of them the work of Italian architects. Curiously the Kremlin was the oldest, the Wawel next and the Hradčany the last to take its present shape. But not only Italian and

J. Krieger.

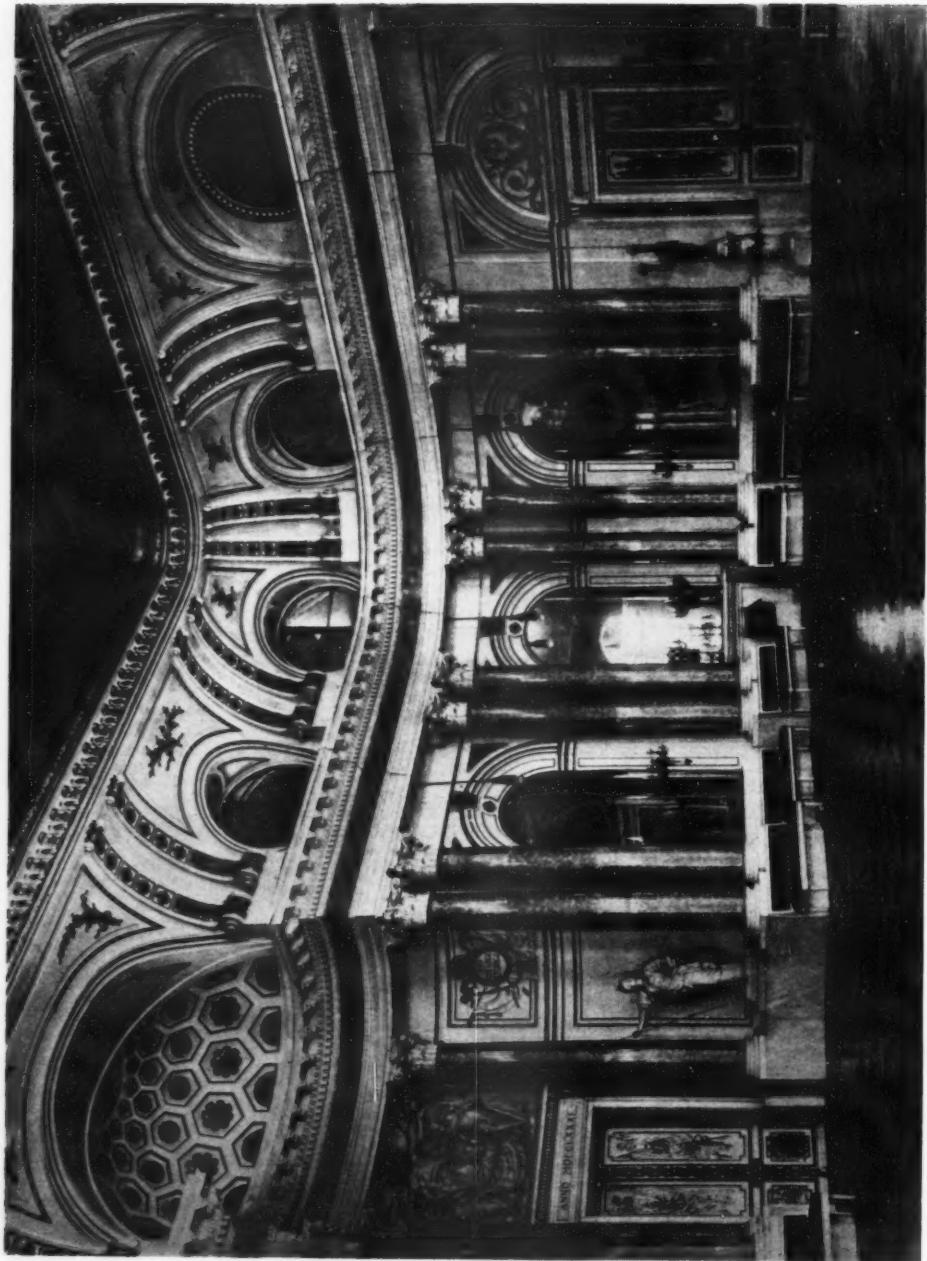
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CATHEDRAL, WILNO.

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HALL IN THE CASTLE, WARSAW.



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Polish architects and artists worked on the Wawel. Hans Dürer came from Nürnberg to assist, and there are even some isolated frescos which seem to come from the hand of painters of the school of Novgorod. Nevertheless, the Wawel becomes the guide and standard for Polish art and the rebuilding of the royal palace marks the

is a case in point. This structure, one of the most attractive buildings in Poland, originally formed a narrow street between two rows of shops, but in the days of Jagiello the street was roofed and the shops and street were formed into a single building by Marcin Lindontolde in 1390, one of the first edifices prepared in the united king-



CHURCH OF ST. PETER AND PAUL, ANTOKOL, WILNO.

Copyright by J. Bulhak.

appearance and triumph of the Italian Renaissance in Poland.

This introduced the taste for rebuilding and modernizing. In the course of the next centuries there was hardly a structure which was not changed to suit the prevailing taste. The churches which had been constructed in Gothic were changed to Italian Renaissance. The public buildings which had been in Gothic were changed to Italian Renaissance. The Sukiennice or Cloth House of Kraków

dom. A fire in 1550 destroyed or seriously damaged the Gothic roof and the task of reconstruction was committed to Gran-Maria Fabrucci Paduvano. Yet he was not the only architect engaged in reconstruction, for some of the external stairways and other details were added by Jan Frankenstein. Still later the merchant Langner gave the money for further alterations. The same history can be told of the other buildings in Kraków, the Library of the Jagiello University,

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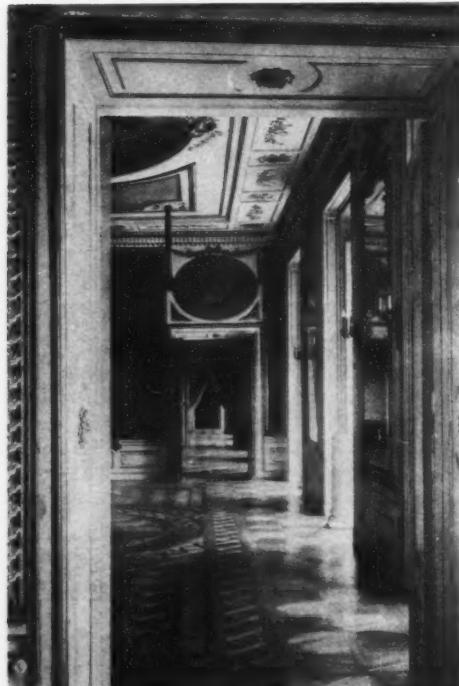
the churches, even the church of Our Lady. Throughout the whole country the same tendencies prevailed.

The taste for reconstruction was carried northward to Wilno, which again reflected the taste and tendencies of the southern capital. Thus the Cathedral of St. Stanislaw (Stanislas), which had been founded by Jagiello as

we find a more liberal use of painting than of sculpture in the decorations. This tendency has been perhaps the result of eastern influence which was exerted by the nearness to Russia, although we cannot lay undue stress upon this. Lithuania at one time included under its control the whole of the Ukraine, and it was only natural that the types of decoration should show some effect of this, especially in the more popular arts.

Of the new buildings in the north which date from this later period, the late baroque church of Sts. Peter and Paul at Antokol, in the outskirts of Wilno, is perhaps the most significant. Here we see the ornament of the baroque in its greatest development. Perhaps some of the extravagances of the decoration are not especially suited to ecclesiastical purposes. At least we may feel thus at the sight of the saints arrayed in the costume of the seventeenth century. The church was commenced in 1668 on the plans of the Italian Zaora and contains more than 2,000 figures borrowed from sacred and profane themes. The Russians later removed the hand of one of the saints, which was in what seemed to them a menacing posture, but they quite neglected to destroy a scene representing a saint coming to the aid of his people "in Moscos". Apparently Moscos and Moscow had no connection in the minds of the conquerors. This process of construction and reconstruction was carried so far that Wilno presents far less of a Gothic appearance than Kraków, which more than any other Polish city speaks to us of the early Gothic period.

French influence came into Poland with the reign of Henry of Valois, who was chosen king in 1570 on the extinction of the direct line of the Jagiellons.



Copyright by J. Bulhak.

HALL IN CASTLE, WARSAW.

a Gothic building, was subjected to several alterations, first under the influence of the baroque. Still later in the eighteenth century Gucewicz, under the influence of the classical tradition, changed it into that style. It cannot be said that the alterations are entirely happy. The church has become bare and monotonous, especially since in many of the churches of Wilno

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After two years he left the country and resigned his throne, but the bond which had been thus established continued and furnished the base on which the later Franco-Polish understanding was based.

The eighteenth century, which was an era of political decline, was a period of artistic achievement. What-

adorned with palaces and gardens quite in the French manner. Falconet worked in Warsaw for the king, and we have records of a constant stream of French artists, painters, sculptors into Poland with the idea of developing a Polish court on the model of Versailles. It was the eighteenth century that gave us the Zamek or Castle of



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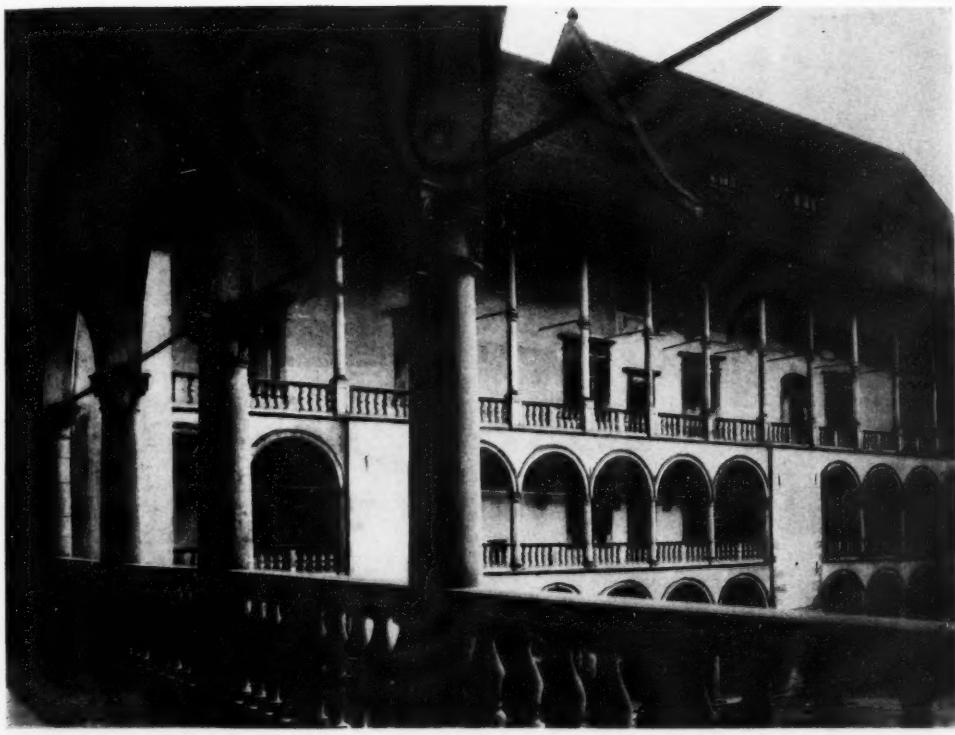
COUNTRY HOUSE NEAR WILNO.

ever his faults as man and ruler—and they were many—Stanislaw August Poniatowski was a liberal and discriminating patron of the arts. Kraków was now in a period of decline. The capital had been moved northward to Warsaw and August II and Poniatowski both were crowned there instead of in the traditional Kraków. All the new governmental construction was done in Warsaw, which was

Warsaw with its magnificent parquet floors, clocks and mirrors, and the less elaborate but still exquisite Summer Palace in the Lazienki Park in the southern section of the city. This last was a lesser Versailles with its palace, its orangery, its lakes, its statues lurking everywhere amid the shrubbery and foliage, its little theatre with the stage on a small island. We can still imagine the poor weak king wandering



THE WAWEL, KRAKÓW.



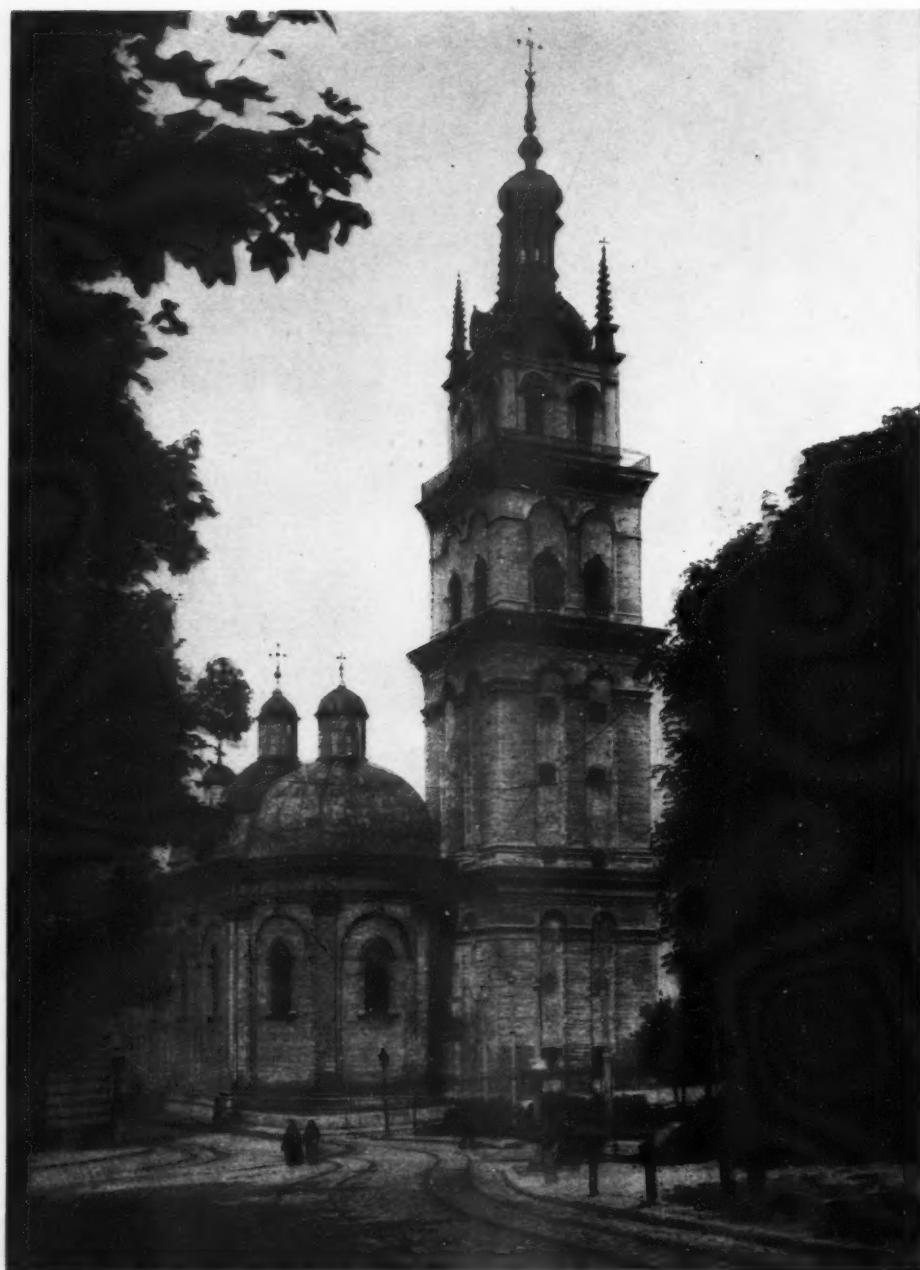
COURT OF WAWEL, KRAKÓW.

through the grounds or taking part in the stately and polished diversions of his refined court, while he allowed his country to drift into a state of confusion which he was quite unable to check, notwithstanding his good intentions and his interest in education and reform.

Thus Poland was abruptly cut off from national existence at the very moment when she was rising culturally and artistically to still greater heights of achievement. With the loss of independence the development stopped, especially in the field of architecture. There was no incentive to build public buildings or to hope for the future in the face of the dark cloud of foreign control that lay over the entire coun-

try. In the lightening of the gloom in the early days of the Congress Kingdom, it was possible for the Poles to erect in Warsaw a statue of the popular hero, Prince Joseph Poniatowski, by Thorwaldsen, but this was a passing phase. The failure of the revolt of 1831 led to the removal of even this by the Russians, though it has been restored to Poland by the Bolsheviks in accordance with the Treaty of Riga.

The nineteenth century was for Poland a period of deformation, rather than formation. The Russians removed monuments, destroyed buildings, walled up arcades, whitewashed walls, and sought to remove marks of the great past. Most irritating of all was the construction of Orthodox



VLACH CHURCH, LWÓW.

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churches in the very heart of Warsaw. Thus the Orthodox Cathedral was placed in the great square directly opposite the Saxon Gardens, as a monument to the Russian triumph. With its Russo-Byzantine architecture, it formed a sharp contrast with the western structures that lined the square. The artistic effect of Warsaw cannot but gain by its removal.

No mention of Polish art would be complete without some reference to the greatest of the works of reconstruction, the restoration of the Wawel. Except for the Cathedral with its historic tombs of the kings and national heroes, such as Kościuszko and Mickiewicz, the pile fell into ruins. After the departure of the court, little interest was paid to the maintenance of the elaborate palace. The work of decay was started before the destruction of the Republic. Later the Austrians hastened the ravages of time by turning the palace into a barracks and walling up the arcades. Popular interest in it waned and at one time there was a proposition to raze the entire structure and to erect in its place some sort of Gothic memorial. It may be of interest to recall that a similar structure was proposed in the last century for the Acropolis of Athens.

Fortunately this drastic plan was never carried out. Shortly before the World War the work of reconstruction was undertaken but it has been pushed vigorously only since the recovery of national independence. Now the dust and ruin of ages are being removed, rooms half filled with fallen mortar and with debris are being cleared and order is once again being brought into the place. But the restoration of the Wawel means more than the revealing



CHURCH OF THE BERNARDINES, Lwów.

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of a skeleton. The Poles have won the consent of the great families of the country to present or loan to it their ancestral treasures and to make of the Wawel a great museum of Polish life and art. Even now objects are being moved in and when the reconstructions—which will last at least a decade more—are completed, Poland will have one of the finest and largest mediaeval museums in Europe.

The extent of these family treasures will startle and amaze the traveller who visits Poland for the first time. The great magnates who have played such a rôle in the history of the country have preserved on their country estates and in their city homes unbelievable quantities of works of art. Thus we have in Kraków the Museum of the Czartoryski family, "the Family," as it was often called because of the tremendous wealth and influence of its members. When the city walls of Kraków were demolished during the last century, a small section was left, including one of the old gates and the round fortification, the Rondel, which was an outpost before the chief gate of the city. In this stretch of wall and in some adjoining buildings have been placed a selection of the treasures of the Family. Here are gathered paintings of all schools, native and foreign, a royal standard of Tsar Vasily Shuy-sky for which Russia had vainly sought, armor, and furniture of different periods, as well as a large collection of books and manuscripts which have been gathered for centuries.

This is only one of the similar collections scattered throughout the country, many of which are not yet open to the public. Perhaps the most striking of these is the Willanów Palace near Warsaw, now the residence of one of the branches of the Potocki family.

This palace was the favored home of King Jan Sobieski, the king who at the head of his Polish cavalry broke in one wild charge the Turkish lines at Vienna and thus in 1683 saved Europe from the onrushing march of Islam. Here are pictures of him and his wife, ancient furniture, a real museum, but the building and its contents represents rather the natural development of a house owned by cultured and artistic owners for centuries than a deliberate collection of works of art. For centuries the owners have selected and changed, procured and discarded various objects, until today in the entire mansion there is hardly an object, however small, which would not be worthy of inclusion in any museum. Outside in the gardens, we still can see the trees which the king himself planted, carefully preserved hedges of green and neat eighteenth century walks and paths. In the neighborhood is the graceful tomb of the great educator Stanislaw Potocki, who did so much in the eighteenth century for the educational revival of Poland.

The Willanów stood in the direct path of the armies engaged in the World War and four years after the struggle the rusted tracks of the field railways ran nearly to the grounds of the estate. Fortunately no damage was done to it, but many of the palaces which were in the way of the Bolshevik invasion of 1920 or of the Ukrainian uprisings of 1918-19 were not so fortunate. Thus the mansion of Przeworsk in eastern Galicia, known throughout Europe for its priceless collection of mediaeval armor, was pillaged and destroyed by the Ukrainians as the storm of war burst over the region with the same intensity as in the seventeenth century, when the wild riders of Chmielnicki raged far and wide, scat-

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tering death and destruction and threatening Lwów with annihilation.

There are many such places throughout Poland. Thus at Wiśnicz in Galicia there is a long-ruined castle owned by Prince Kazimierz Lubomirski, the first Polish Minister to the United States, and beside it on the

the sympathetic visitor everywhere and urges him to extend his observations and wanderings.

So far we have emphasized the churches and public buildings and the palaces and homes of the magnates, but we cannot pass over the remains of the merchants of the country. Thus in



STARE MIASTO, WARSAW.

summit of a neighboring hill a baroque church with the silver coffins of several prominent members of the Lubomirski family carefully guarded in the crypt. Such monuments can be found scattered everywhere in Poland. So abundant are these gems, so unexpectedly do they appear, that the traveler need never be surprised at coming upon some memory of the past, in whatever part of the country he may chance to be.

We need not dwell on the newer mansions which have been built by the leading families of the country in recent times. With their large rooms and attractive grounds, they form no small part of that charm which meets

Warsaw one of the old houses on the Stare Miasto has been turned into a museum to represent the other side of Poland. It is strikingly different in type. With its low ceilings and massive beams, dark and stern and yet bearing marks of taste and refinement, even if somewhat heavy in character, this house reminds us that there was another side to Polish life and shows how the influence of the trading guilds of the north spread up the Vistula from Danzig and the cities in the neighborhood, and gave the dominant coloring to the life and interests of the merchant class throughout the entire Republic.

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The Poles are making a serious effort to care properly for their works of art. In Austrian and in German Poland the task of constructing museums has been carried on with greater success than in Russian Poland. Kraków and Lwów and even Poznań have more to show than has Warsaw, but this is a result of Russian rather than of Polish policy, and as we view the



UNIVERSITY, WARSAW.

great restoration of the Wawel or visit some of the private collections, we cannot fail to realize the artistic importance of Poland.

It may seem strange to think that Poland can compare in the abundance of her art with the European countries of the first rank, to think that a country located far from the traditional centres of France and Italy is still worthy to be mentioned with them, yet such is the case. The artistic performance of Poland during the days of

her glory passes our imagination. Since that time the storm of war has swept again and again over her broad fields and carried into oblivion much of the products of her artistic and talented sons. Yet much remains. There is hardly a city or a village which does not contain something worth visiting. When the country is fully restored, when the task of gathering art into museums and making it accessible to the tourist and student, and when it is possible to visit easily such buildings and objects as are still in their original location, we can be sure that Poland will become one of the shrines to which lovers of art will turn. Then with the talent and genius which the nation still shows, we may be sure the restored Poland will in future years rest her reputation and

charm not merely on the monuments of the Republic which was, but will look with equal pride on the achievements of her modern artists and on the productions of the Poland which is and which is to be. Then again Poland will see herself culturally as she was for so many centuries—politically an outpost of western Europe—and be able to look with justifiable pride on her contributions to the artistic wealth of Europe and of the world.

THE CHARACTER AND DEVELOPMENT OF POLISH PAINTING*

By MIECZYSŁAW TRETER

POLAND, receiving Christianity from the West in 966, was thereby bound to the culture of the west from the beginning of its history by extremely strong and unbreakable bonds. The University of Kraków, founded in 1365 and reorganized and enlarged in 1400 as the chief centre for humanism in northeastern Europe, fastened these bonds more tightly on the country.

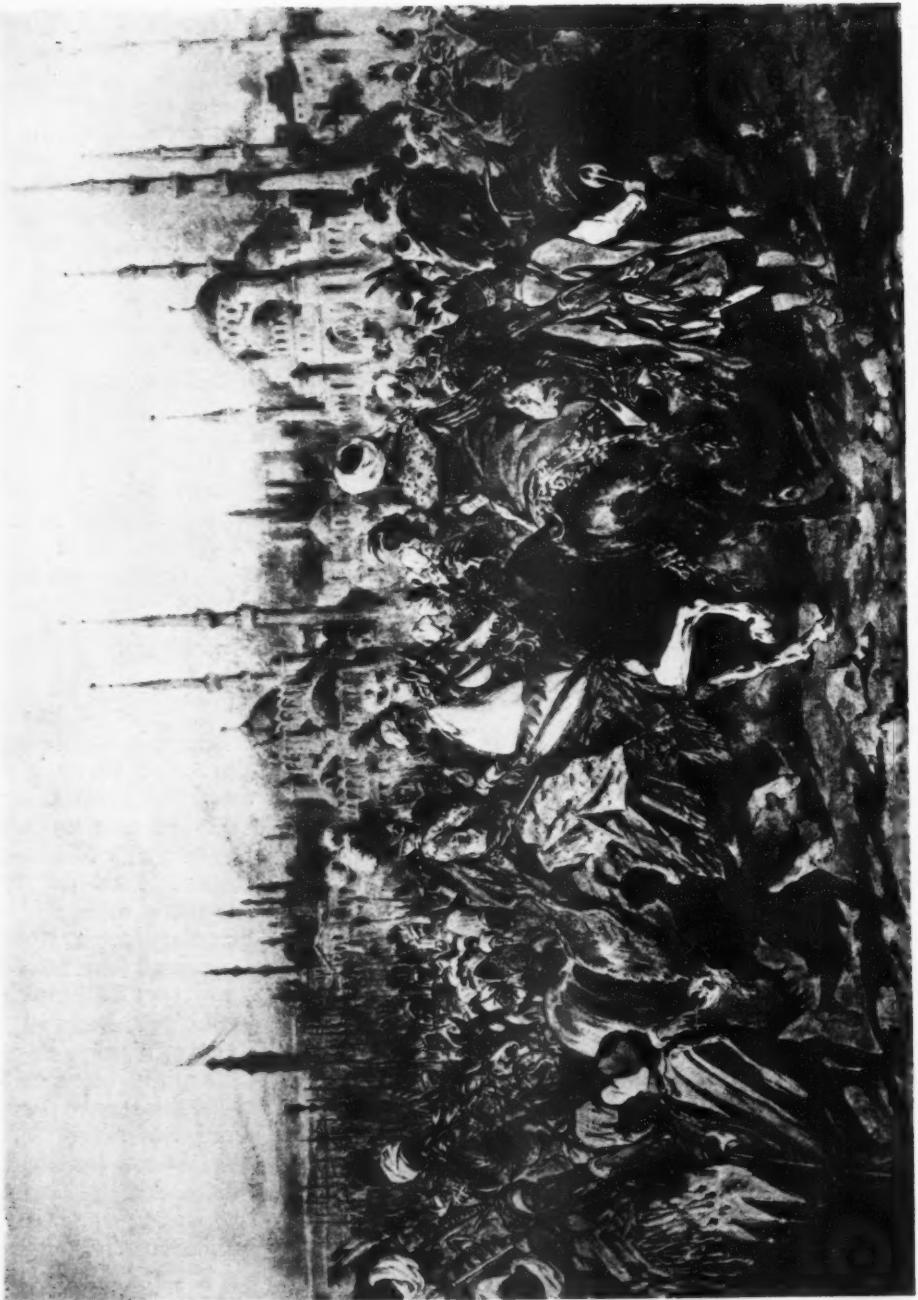
In the early years of the sixteenth century, art in Poland, still often produced by foreigners, took on a more and more independent form and developed national qualities. Quite naturally, the knightly arts and agriculture were the only accepted occupations for the Polish nobleman. The production of art was therefore left very much to the urban population, which was united into close corporations or guilds. For larger works, the building of churches, palaces and mansions, and for their interior decoration with carvings and paintings, recourse was still had to foreign artists, especially Italians.

This condition lasted through the entire history of independent Poland until the reign of the last King, Stanisław August (1764–1795), who was the first ruler to develop Polish art seriously. This king conceived the idea of establishing an academy of fine arts, to focus the artistic aspirations of the entire country. The finest remains of Polish eighteenth century art are accordingly due to his activity. But the divisions in 1772, 1793, and 1795, naturally neutralized his endeavors, and both the collections he had made and the works produced under his influence in Warsaw (the furnishings of the Palace and the Summer Palace in the Lazienki



POLONIA. BY STANISŁAW WYSPIANSKI.

* Translated from the original Polish of Dr. Treter by Dr. Manning.



THE ENTRANCE OF THE POLISH AMBASSADOR INTO CONSTANTINOPLE.
BY JULJUSZ KOSSAK.

THE ENTRANCE OF THE POLISH AMBASSADOR INTO CONSTANTINOPLE.
BY JULJUSZ KOSAK.



THE PILLAGER. BY ALFRED WIERUSZ-KOWALSKI.

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Park) became the prey of plunderers and invaders.

The national element in Polish painting appears quite strongly at the end of the eighteenth century. A foreign painter, J. Norblin de la Gourdaine, was the first to pay attention to the distinctive features of the Polish people and the Polish landscape. Polish artists followed his example and went further along the same path, so that in the first half of the nineteenth century, amid the influences of foreign schools, we can begin to detect more clearly the national characteristics of Polish painting.

In the dismembered and oppressed country, under the heavy hand of conquerors who stifled every attempt at original national creation, there were lacking the fundamental condi-

tions requisite for the development of architecture, sculpture, and monumental painting. With few exceptions, the Polish artists lived a life of poverty and misery. Aleksander Orłowski, famous as a painter of horses and as a caricaturist, and able to rank with Daumier, attracted by possible commissions, went to Petersburg. Michał Płonński, an excellent draughtsman and a pupil of Norblin, worked in retirement. Piotr Michałowski, a famous painter of horses and an artist in whom the Polish national temperament showed itself for the first time, did the same work as Charlet, Raffet or Gericault in France. He had no pupils or followers, for no one could hope even in part to compare with his gigantic talent.



PLoughing. By JOSEF CHELMOŃSKI.



THE GUIDE. BY JOSEPH BRANDT.

About 1852 Henryk Rodakowski was the most famous painter abroad, and his works, especially portraits real or imaginary, won him great rewards from the Paris Salon and the praise of Eugène Delacroix.

At the same time the artistic stream throughout Poland, in cities like Warsaw, Lwów, Kraków and Wilno, while not so strong, did not die out completely and began to bring forth new fruits. Polish painting passed in its evolution from academic classicism through a native romanticism to realism and to pure artistic values.

Juljusz Kossak, again an unrivalled painter of horses, became the chief representative of the national element. The horse, the peasant jollification, the hunt, battle scenes of the past centuries, were the chief themes of this famous painter.

On this base grew up after 1860 two of the greatest figures in Polish art, Arthur Grottger and Jan Matejko. The first of these, Grottger, an inspired lyrict, was able to express in his cycles—as Warsaw, Poland, Lithuania—and by his sketches in chalk, the soul of the oppressed people, to picture its tragic martyrdom under the heavy Russian yoke, especially after the suppression of the Polish revolt of 1863.

Matejko, in his huge compositions painted in oil, revived the old greatness of the Polish nation; he depicted that past with such a marvellous talent for historical intuition and dramatic force that even today every Pole, be he child or old man, sees his country's history through the prism of these remarkable works.

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Matejko died as the Director of the Kraków School of Fine Arts in 1893, just at the moment when W. Podkowiński and J. Pankiewicz, the first leaders of Polish Impressionism, were appearing and creating a new and more youthful art. The way for this had been prepared especially by Al. Gierymski and J. Chelmoński, the

took place with modernism in literature, and which appeared in a neo-romantic form. Stanisław Wyspiański—a dreamer of genius, a poet, a dramatist, a painter with a real Polish sentiment, a creator of striking stained glass, a reformer of the theatre—became the chief exponent of the new forms and life in art. St. Witkiewicz,



THE CHRISTIAN DIRCE. BY HENRYK SIEMIRADZKI.

latter unequalled in expressing the soul of the Polish landscape.

Munich also played a great rôle in Polish art, for it was there that the majority of the youth studied, since they had no good place to study at home. Here lived and worked such painters as J. Brandt, A. Wierusz-Kowalski, Wl. Czachowski and others, who achieved world fame through their paintings of both the old and the modern life of Poland. Others studied in the Academy at Vienna, and still others—far fewer—in the Academy at Petersburg (as H. Siemiradzki).

With the appearance of Impressionism there came in all Polish art a change which was similar to that which

a painter and a celebrated critic, discovered in the Podhale (Zakopane) a rich storehouse of native motifs, which led to the development of the modern Polish style in applied art.

Kraków became the chief centre of the new movement, and the old Kraków school, under the directorship of J. Falat, a celebrated aquarellist, changed into an Academy of Fine Arts and became a stronghold of Impressionism, which was then struggling to secure for itself the right to exist and develop. The Academy invited into its membership such "rebels" as St. Wyspiański, Jacek Malczewski (a symbolist), J. Stanisławski (a paysagist), L. Wyczółkowski, J. Mehoffer



THE READING OF THE VERDICT. BY JAN MATEJKO.



THE MUSE. BY JACEK MALCZEWSKI.

ART AND ARCHAEOLOGY

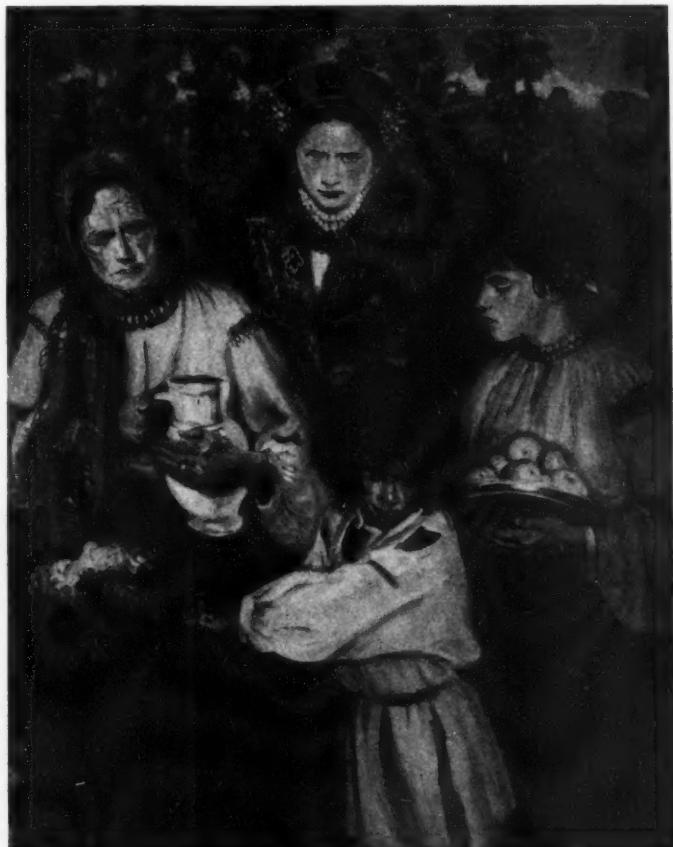
(the designer of the stained glass in the Cathedral of Freiburg in Switzerland), the celebrated colorist J. Pankiewicz, and others. The Academy was at that time the most radical in the whole of Europe.

At the same time, the Society of Polish Artists "Sztuka," founded in 1897 to hold exhibitions at home and abroad, won for itself a good reputation as the most important artistic organization in the country. It still maintains close relations with the most recent developments in French art, even those after Renoir and Cezanne.

Wl. Sławiński, a painter of the Tatra landscape, spent many years in France, especially in Brittany. He fell under the influence of the School of Pont-Aven, but until his death never ceased to be a real Polish painter. Other younger artists, such as E. Zak, T. Makowski, W. Zawadowski, M. Kisling, H. Gotlib, form part of the Polish artistic colony in Paris, where there is now a branch of the Kraków Academy and a special course under Prof. J. Pankiewicz.

After the war, when Poland once more became free and independent, there developed a large number of artistic groups ranging from the extreme right equipped with such passing titles

as Creative Art, Pro Arte, Sursum Corda, Union, to the extreme left which bows to suprematism, and buries itself with all possible energy in such pure abstractions as the Block and Praesens. The members of the Society Sztuka continue the tradition of the last phase of the development of impressionism in its specifically Polish form. By adopting the newest accomplishments of technique, Polish impressionism possesses—unlike French Impressionism—its own ideology, which easily attaches itself to the real national sentiment, a love of its native land-

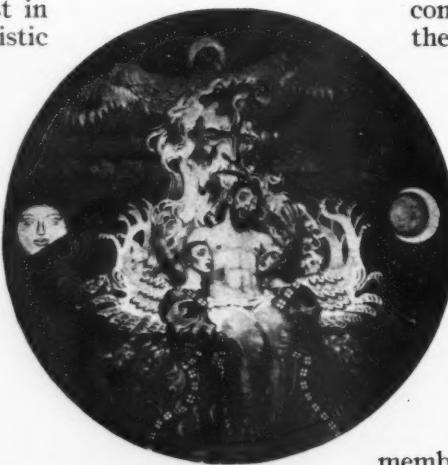


GYPSIES. BY F. PAUTSCH.

ART AND ARCHAEOLOGY

scape and an interest in the most characteristic features of the Polish people. The works of such artists as St. Czajkowski, St. Filipkiewicz, Wl. Jarocki, St. Kamocki, A. Kedzierski, J. Mehoffer, St. Noakowski, F. Pautsch, I. Pięnkowski, K. Sichulski, W. Weiss, represent this principle admirably.

From this tradition breaks off the Warsaw Society of "Rhythm" which strives for rhythm of line and compactness in



THE HOLY TRINITY.
BY JOZEF MEHOFFER.

composition, especially in the works of such members as Eugène Zak (who died prematurely), W. Borowski, T. Niesiotowski, and Z. Stryjenska. Wl. Skoczylas, who is not only an aquarellist, but also a sound draughtsman, and a woodcarver, reaches in these qualities an original height. Other members of the group are R. Kramsztyk, T. Pruszkowski, St. Rzecki, and W.

Wasowicz. The Kraków group, the artists of



THE SONG OF LOVE. BY EUGENIUSZ ZAK.



MADNESS. BY W. PODKOWIŃSKI.



PEASANT GIRLS FROM THE TATRA. BY WI. JAROCKI.



CHARCOAL SKETCH. BY TADEUSZ PRUSZKOWSKI.



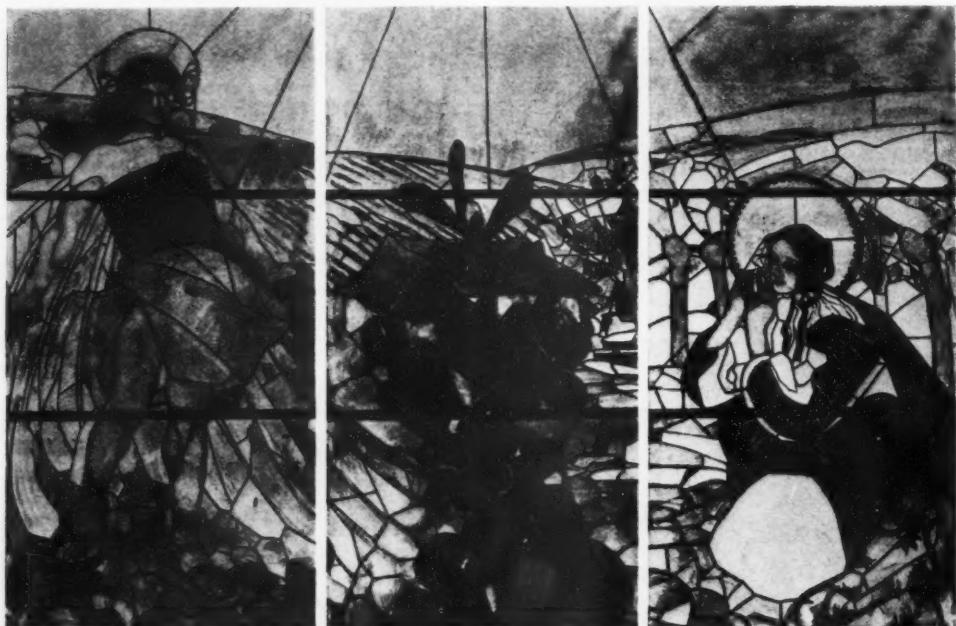
YOUNG GIRL. BY IGNACY PIĘNKOWSKI.

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the Society Unicorn (J. Fedkowicz, J. Hrynkowski, F. S. Kowarski, J. Rubczak) and also the members of the corresponding group in Poznań Plastyka (J. Bochenński, L. Dolżycki, A. Hannyt-kiewicz, Wl. Lam, M. Samlicki) strive to draw the fullest advantages from Post-Impressionism, taking the art of Cezanne as a point of departure.

Polish sculpture is represented by the works of such individuals as C. Godenski, Kurzawa, Welonski, Szymanowski, Laszczka, and the moderns Ostrowski, Kina, Szczepkowski, Wittig and Dunikowski.

Architecture, since the establishment of independence, is developing more and more and has an absolutely mod-



TRIPTYCH (THE ANNUNCIATION). BY KAZIMIERZ SICHULSKI.

The Wilno Society of Plastic Artists, represented by K. Kwiatkowski and L. Slendzinski, following partially the old traditions of Wilno art of the beginning of the nineteenth century, devote themselves to their own interpretation of neo-classicism.

The productions of T. Czyzewski and Andrzej Pronaszka illustrate the efforts of the "Formists," a group which during the war was the representative of the most advanced methods.

ern character. The buildings are, however, not merely types of Dutch or American derivation, since the architect is trying to make them also an expression of his own and his national character.

One of the strongest traits in Polish art is its undeniable striving to be concrete, to find some means of expressing the objects and manifestations of the interior world, and even theoretical problems apparently abstract and separated from life.

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This striving is seen in the viewing of everything as masses with clearly defined surfaces, presented with decided coloring. Along with this plastic manner of vision and strong effort at coloration is a definite and living characterization of persons and things. Hence comes the tendency to caricature, a quality not yet understood and mastered but much developed. Besides, there is in Polish art quite an eastern love for brightness, splendor of color, and decoration generally.



LANDSCAPE. BY W. WEISS.

The temper of the race ("the broad Polish nature") and its knightly imagination find a strong expression not only in the choice of themes, but also in a bold and living technique — often merely bravado—and a contempt for minute and detailed perfection.

The compositions of the old Polish masters are stamped by a love of life, but they show also a gravity, a quality hard to define but inborn in all Poles, including the peasants, especially in those regions where their type has been preserved in its original purity. It also shows no small amount of more or



HUNTING IN THE TATRA (CARTOON FOR TAPESTRY). BY WL. SKOCZYLAS.

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DAPHNIS AND CHLOE. BY LUDOMIR SŁĘDZIŃSKI.

less concealed sadness, and keen thought.

A broad mastery and deep understanding of nature, based on the penetration of it by one's own soul, on entering all its longings and its indefinable cravings, close bonds with mother earth, with the village people and the peasant's hut, burning devotion to the historic past, its monuments and relics, its customs and the national traditions, its people's fancies and beliefs, the cult of the national heroes, firmly founded faith in the substance of the people, the might of the spirit, the power of prayer and in Divine Providence, and also an artistic fondness for the ethnological peculiarities and characteristics of the people—these are the marks of the pure national character, which in all the development of Polish art have ever let themselves be felt and expressed.

It is beyond question that to these qualities, meticulously preserved and handed down from the past through whatever intervening periods of either adversity or prosperity, the Poles have remained always constant. Not only are they, as stated above, the marks of the national character: they actually are that character itself. Moreover, they can be consistently traced and their workings observed through all the different media of expression to which the Poles have given their peculiarly temperamental and highly characteristic genius, whether it be in the arts, in the sciences or in the more commonplace affairs of daily routine.

THE FOLK ARTS OF POLAND*

By MIECZYSŁAW TRETER

POLISH FOLK ART reaches into that forgotten prehistoric epoch when the old Polanie, still living in paganism, honored Swiatowid, the god with four faces, and other Slav deities.

Many of the legends, beliefs, superstitions and prejudices of the Polish people, which are still preserved in the most diverse rites and customs, correspond to the old pagan religion. Folk ornamentation, now sometimes freed completely from the old symbolic meanings, comes also from that prehistoric time and gives a characteristic mark even to the contemporary folk productions in all fields of decorative art. This is true of wooden architecture, carving, utensils, the various objects of daily use, ceramics, various kinds of painting (figures on glass, chests, Easter eggs,) embroideries and weavings, and also adornments made out of paper, called *wycinanki*.

Poland accepted Christianity in 966 and thus in the tenth century came into decided contact with western culture. But the people, though baptized, long continued their own traditions. Folk art did not succumb, as did the art of the upper classes, to any Roman or Germanic influences from the west, but became a true storehouse in which

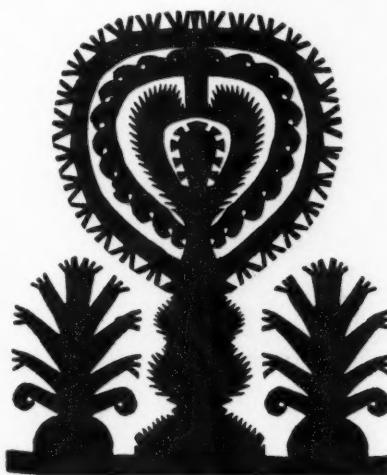
the native elements were preserved in the purest possible form.

As is known, the history of the plastic arts as a special branch of knowledge is relatively short. It dates only from the times of J. J. Winckelmann, that is, the second half of the eighteenth century. The first work of this kind in Poland was the book of Stanisław Potocki, published in 1815 with the title, *On Art Among the Ancients, or the Polish Winckelmann*.

The civilized countries began to interest themselves in the remains of popular art only in the nineteenth century, in the period of romanticism. The same thing happened in Poland. The first task undertaken was the collection of folk songs and melodies; then there were

written out the legends and folk customs. The turn for the collection of popular plastic art came considerably later, in the second half of the last century. In such conditions it is easy to understand that the science is only in its infancy, and that very little or nothing is known of much of the field. Even before the war of 1914-1918, relatively few of the monuments were still intact.

The furious tide which rolled over the whole of Poland until 1920 (the end of the war with the Bolsheviks)



FOLK DESIGN.

* Translated from the original Polish of Dr. Treter by Dr. Manning.

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BRIDAL COMRADES. SIERADZ COSTUME.

destroyed an enormous quantity of old objects and of remains of the wooden architecture of the people. Fragments are preserved in a few places, such as doors of village churches, which reach back to the sixteenth century. We really have no intact specimens of architecture older than the seventeenth century. Practically no examples of folk handicraft go back of the eighteenth.

We must note one other fact. Study of the higher forms of art is assisted by an examination of various documents, such as accounts, descriptions, inventories, etc. But there is absolutely no documentation of folk art. Such fragments as remain are the best,

in fact, the only, sources from which we can glean any knowledge as to the nature and character of Polish folk art.

First of all we must turn our attention to wooden architecture, which despite the vicissitudes of fate in various parts of Poland, still remains among the most characteristic and valuable productions. We must realize that in Polish society there was no hard and fast line between peasant and magnate. The actual intermediary was the small-landed proprietor (often belonging to the nobility), the village noble or the one with a few villages.

K. Moklowski points out in his work on folk architecture that between the hut of the poorest serf and the semi-peasant noble, there was very little



A YOUNG MAN FROM MONICE.

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difference. The walls of the barnyard, the hut and the castles, even the fortresses, were wrought by the folk-instruments of construction, the axe and the broadax of the village carpenter. This fact united the huts of the peasants and the palaces and castles of the day. "That same carpenter with the same tools, fashioned in accordance with century-old tradition, made everything: granary and barn, hut and courtyard, church and palace."

Similarly another well-known scholar, Lukasz Golebiowski, in a book on *Courtyards and Cottages*, affirms: "The dwellings of petty noblemen, often covered with thatch, did not differ from the peasant huts; the cottage of the nobleman had a hut on the corners



THE COSTUMES OF SIERADZ ARE MUCH MORE QUIET IN COLOR THAN ARE THOSE OF LOWICZ. SIERADZ IS IN WIELKOPOLSKA (GREAT POLAND) NOT FAR FROM SILESIA.



A GIRL FROM LOWICZ. THE ORANGE AND GREEN OF THE COSTUMES OF THE WOMEN OF LOWICZ ARE PARTICULARLY STRIKING AMONG THE FOLK COSTUMES OF POLAND AND THEY ARE AMONG THE BEST PRESERVED OF ALL THE NATIONAL COSTUMES.

and a haymow in the centre. Very few lords and nobles had houses of two stories, and in one built as a simple square there were granaries and barns, wherever they would be most convenient."

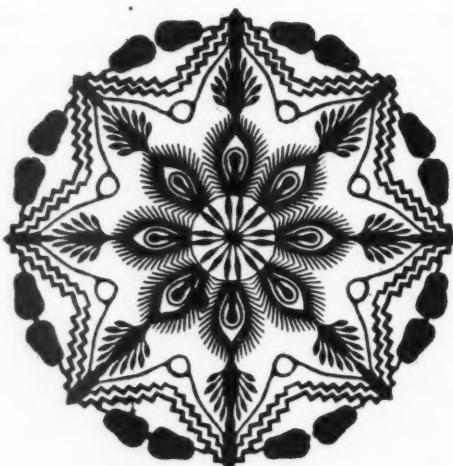
Prof. Jan Karlowicz gives the following characteristics of the typical Polish hut: "The placing of the hut with its side to the street; the separation of the people's lodging from the granary, stable, pig-pens and barns; a certain distance from the street; a roof sometimes low and sometimes high."

The folk sense of art in the hut was shown in a lightly carved ornamentation of some details, especially of beams, and above all the chief beam in door-casings and gates. Also, the

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Polish huts have a small projection under the roof. Especially in Wielka-polska, Kraków and Sandomierz the huts are decorated, with attics supported on carved pillars, with masterful ornamentation of the beams, whose protruding ends are often richly carved and decorated.

The hut provided with a covered entrance undoubtedly inspired the conception for the suburban and urban wooden houses with projecting roofs, so widespread in Polish cities that they have become a characteristic mark. These slants, applied also to village churches as well as to secular houses, rendered possible the use of architectonic motifs. The most curious type of Polish hut, which is also the richest in its artistic



A FOLK DESIGN

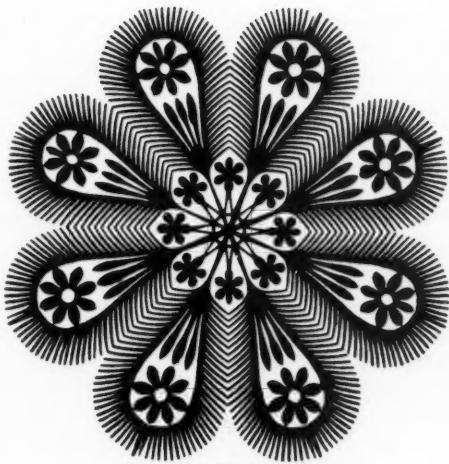
values, is the hut of the Góral in the Podhale, the so-called *koliba*.

It is impossible to describe here all the details of this hut, but we must emphasize that this style of the Podhale, otherwise called of Zakopane, from the town of Zakopane in the western Tatra, gave the inspiration a quarter of a century ago to a completely new movement in Poland and had its reflection in all Polish artistic handicrafts. Witkiewicz and Matlakowski were the discoverers of this style, in which the characteristic marks of construction and ornamentation had been preserved for long centuries almost perfectly. Thus it happened that



HEAD OF A GÓRAL. THERE IS SOMETHING ABOUT THESE MOUNTAINEERS AS DRAWN BY SKOCZYLAS WHICH ALMOST REMINDS US OF THE AMERICAN INDIANS. THE GÓRALS ARE THE MOUNTAINEERS OF THE TATRA MOUNTAINS.

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ANOTHER FOLK DESIGN

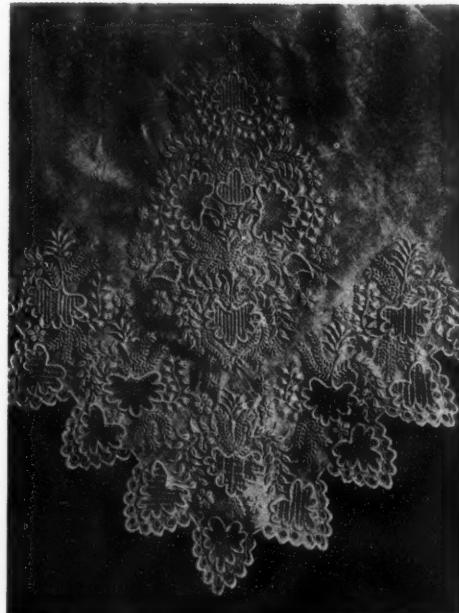


MAIDEN IN KRAKÓW COSTUME. THE COSTUMES OF KRAKÓW HAVE LARGELY VANISHED BUT ABOUT THE ENTIRE STYLE OF THE FORMER CAPITAL CITY THERE IS A DELICACY AND A CHARM WHICH HAVE ALWAYS BEEN THE PRIDE OF THAT CITY.

the Podhale, which is on the southern edge of Poland and even borders on Czechoslovakia, was the source of many influences and processes of modern culture, the want of which a few years before had not been noticed.

The fundamental mark of the style of Zakopane, wrote St. Witkiewicz, is simple construction and a striving to emphasize it by the aid of ornament. Its character is straight lines and straightness.

Witkiewicz saw in the style the origin of a form which would be



THE KRAKÓW DESIGNS OF EMBROIDERY AND OF DECORATIVE ARTS ARE AMONG THE FINEST EXAMPLES OF THE KIND. AS THE CULTURAL CENTRE OF POLAND KRAKÓW REFLECTED SOONEST THE VARIOUS INFLUENCES COMING INTO POLAND AND ALSO ITS WORK REACHED A HIGHER STANDARD OF EXCELLENCE SINCE THERE THE DESIGNS WERE MOST SKILFULLY MERGED WITH THE NATIVE TRADITIONS.

purely Polish. He planned new houses and utensils in the spirit of Góral architecture. According to his words, he sought to use all the most characteristic and most developed elements of Góral architecture and develop others which were, in a rudimentary stage, in accordance with the greater demands of life, to develop them without destroying their real character. It was then a question of giving the material a form consonant with the needs of the architecture, in order

ART AND ARCHAEOLOGY



THE LITTLE FIGURES CARVED OUT OF WOOD ARE VERY POPULAR ALL OVER POLAND AND IN THE REVIVAL OF FOLK ART AND THE ATTEMPT TO CREATE A MARKET FOR THEM, IT IS WOODEN FIGURES THAT ALWAYS PLAY AN IMPORTANT ROLE.

that the harsh original form of the wood, as it was in the Góral architecture, would be subordinated to the form which the folk-thought had evolved.

But not only the architecture of the Góral huts deserves to be highly valued. Góral utensils, tables, chests, benches, chairs, various objects like scoops, spoons, etc., form such a treasure of native motifs that this belated discovery of the Góral or Zakopane style created by the people became a revelation for the artists of the whole of Poland, inspiring them with inventiveness in the decorative arts and creating a real renaissance in this field. If now Polish decorative art wins triumphs in foreign exhibitions in Paris, Stockholm, and elsewhere, it is due to the movement which some thirty years ago was started there in the mountains, and especially in Zakopane.

The Górls of the Tatra also wove in their own manner rough wool carpets, with which they covered their benches, tables, beds, and the walls of their huts. These weavings, called *kilims*, had been spread in ancient times throughout all Poland, but the style varied with the locality and was accordingly different in the Tatra, the eastern Carpathians, Huculszczyzna, Podolia, Wołynia and the Ukraine. The modern Polish artists use this technique for producing new weavings, which have become famous throughout the world. Recently at the International Exhibition of Weaving in Paris, they won great applause.

Old *kilims* are now great rarities. The most beautiful specimens come from the end of the eighteenth and the beginning of the nineteenth century. They show a marvellously harmonious grouping of colors, simple composition, and are shapely and full of special charm. The motif of ornamentation was that of plants or geometric patterns. Since the manufacture of these



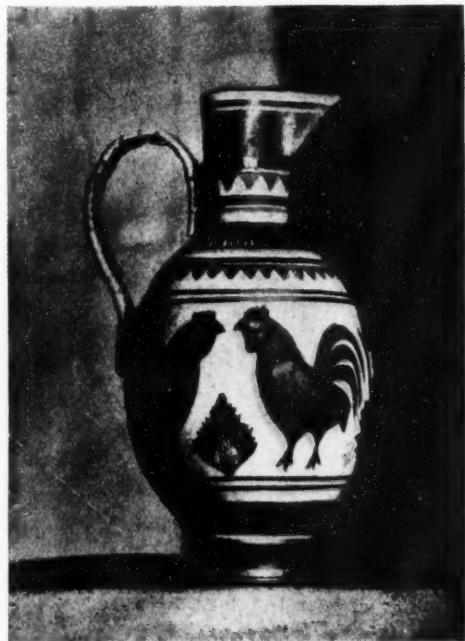
FOLK TOY. THERE IS A STRENGTH AND VIGOR ABOUT THESE PEASANT CARVINGS THAT RENDERS THEM VERY STRIKING, EVEN WHEN TECHNICAL DEFECTS MAY BE FOUND IN THEM.

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kilims was long preserved in Poland, and noble courts did not despise them, and the nobles willingly encouraged the village girls in the work, the fabrics of older origin represent the imitation of baroque or empire motifs in folk art. The background is usually black or dark blue, although there are *kilims* with a background of natural wool, either gray or brownish.

With all the weavings of folk origin can be grouped the dresses of the village population, which show so great a diversity that it would require a great deal of space even to speak of the outstanding types.

Besides ethnological differences, the Polish people in various parts of the country have different tastes and rep-



A PEASANT PITCHER FROM JAJKO NEAR LOWICZ. THE LOWICZ STYLE IS EASILY IDENTIFIED IN ALL BRANCHES OF WORKMANSHIP.



CHRIST—A POPULAR CARVING FROM THE PROVINCE OF RADOM SOUTH OF WARSAW.

resent a rich diversity in this connection.

From the mouth of the Vistula, as we pass deeper into the country up stream, the people desire brighter and clearer colors. In some localities there are still preserved the old traditional methods of dress, although even there factory products are coming in and destroying the old folk handicrafts. Folk embroideries are becoming rarer and rarer, since the peasant women cannot compete with the large scale production of the factories. Various trade and factory schools, placed in different parts of Poland, are now maintaining the old arts and ideals.

Besides wooden architecture, weaving, embroideries, and old costumes

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which furnish an inexhaustible source of artistic inspiration to Polish painters, the artistic genius of the villages is shown in an original manner in carvings, sculpture and other forms.

Carving, in addition to its use in architecture, is found also in domestic utensils, dishes, hunting implements, sleighs, and objects like spoons and bowls, especially in the Podhale. Except in toys, when it is often painted, the carving of the human figure has always a religious character.

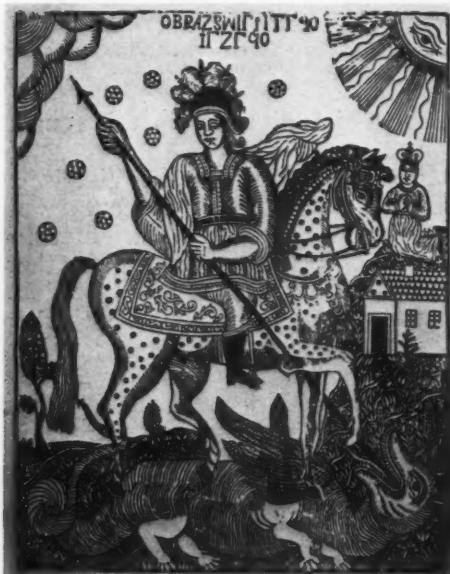
Crosses and wayside shrines or smaller ones



PEASANT REPLICA OF "OUR LADY OF CZESTOCHOWA", ONE OF THE BIG SHRINES IN POLAND.

hung on trees, form an unmistakable mark of the Polish landscape in all parts of the country. The most beautiful of these, from the artistic point of view, are in the Podhale, Lithuania and Zmudz, connected inseparably with Poland from the days of Wladyslaw Jagiello. The ease with which the pagan Lithuanians submitted to the cross in the fifteenth and sixteenth centuries is well summed up by the celebrated ethnographer who died during the war in Paris, Bronislaw Pilsudski.

"Originally the hanging of shrines on selected



THE MOTIF OF ST. GEORGE AND THE DRAGON IS A COMMON DESIGN AND IS FOUND MORE FREQUENTLY THAN IN WESTERN EUROPE.



CHRIST.

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trees was connected with the pagan honors paid to holy trees and groves. The Catholic clergy wishing to attract the people, took this method of wiping out of their souls the paying of honor to the sacred trees. To facilitate the approach to Christianity, the priests wished to inspire the people to pay honor to Christ and the Saints by placing Christian representations on the pagan holy trees."

According to this scholar—the idea of the two worlds, Christian and pagan, was also spread in this region by the adoption of grave-crosses.

As we know, funeral ceremonies maintain themselves for a long time. Christianity forbade the old custom of

burning the dead, and since there were no special places set apart for burial, each family buried its dead on its own land, probably where the bodies were formerly burned according to the old rites. Thus the wakes and funeral feasts helped in ending the pagan practices. The placing of a cross on the grave gave the people still pagan at heart the appearance of belonging to the ruling religion. Besides, in the spirit of the old customs, such tombs could be regarded as an honor to the dead and to the gods who were called by sacrifices to the place and in their homes.

On the basis of such superstitions in Lithuania, the greatest of Polish poets,



PEASANT CHURCH IN RACLAWICE. THIS CHURCH, ALSO IN THE PROVINCE OF KRAKÓW IN GALICIA, WAS BUILT IN 1511. RACLAWICE IS FAMOUS AS THE TOWN IN WHICH THE FORCES OF KOŚCIUŚZKO WON THEIR MOST STRIKING VICTORY IN THE REVOLT OF 1794.

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Adam Mickiewicz, composed his *Fore-fathers' Eve*.

The favorite type in most of these shrines, which sometimes stand alone, and sometimes hang on trees, is a half-bared form of Christ with one hand on his knee, the other bent at the elbow and holding his beard. In the face of Christ is expressed a deep and real sorrow, whence the type is called *Smutkielis*. This type is found also

near Lwów, in the Tatra, and in the Podhale. The Polish origin of this type of Christ is undoubtedly.

The inborn character of the Polish people and its love for ornamental drawing is shown also in the *wycinanki* of colored paper, with an unprecedented wealth of conceptions, marked facility in combining the most diverse elements, and a conventionalization of the various plants. The best known of

these *wycinanki* are those of Kraków, Lubin and Lowicz, although others deserve also to be noticed.

Popular woodcuts or figures, painted by the brush of a folk artist on the reverse side of a glass, and similar productions also form a distinct variety of Polish folk art.

Woodcuts and the pictures on glass, especially those with a religious motif, show a very primitive technique, great naïveté in presentation of the theme, and great talent for composition. They reveal the undoubtedly depth of the religious and other sentiments of the people, who are thus striving to express themselves. Now extremely rare—they were a familiar object at the fairs until the spreading of photo-mechanical methods of reproduction—they receive great attention from artists, since they



CHURCH IN SEKOWA. THIS CHURCH LOCATED IN THE PROVINCE OF KRAKÓW DATES FROM THE BEGINNING OF THE SIXTEENTH CENTURY. IT IS A GOOD ILLUSTRATION OF THE TYPE OF WOODEN ARCHITECTURE THAT WAS DEVELOPED FOR RELIGIOUS PURPOSES. THE INTERIORS OF SUCH CHURCHES ARE USUALLY DECORATED WITH THE SAME TYPES OF DESIGNS AS ARE FOUND ON EASTER EGGS, EMBROIDERIES, ETC., AND DONE IN BRIGHT COLORS THEY PRODUCE AN UNUSUAL BUT PLEASING EFFECT.

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approach in their style and manner the most modern developments of art, especially expressionism.

Similar are the folk pictures on glass formerly common in the mountain regions, especially in the Podhale in the Tatra. On analogous works of the Bavarian people in Germany Max Picard wrote a monograph—*Expressionistic Peasant Paintings*—and shows there that such pictures take the place in the history of painting that the folk song holds in music.

Folk painting is shown also in the decoration of the large peasant chests and in the Easter eggs, the so-called *pisanki*.

Painted chests, common in the neighborhood of Kraków, are adorned with conventionalized flowers, in clear and living colors. *Pisanki* made by village girls for Easter are also real products of folk art. These village maidens, who have never heard the word batik, decorate with colors their Easter eggs in a batik manner; remaining within the general traditional designs, they show in these works in miniature the whole range of folk conception in the field of art. The subjects depend upon the locality, for the Easter eggs differ with the region.

The richest collections of the remains of folk art are possessed by the Ethnographical Museum in Warsaw and the Ethnographical Museum in the Wawel at Kraków.

Before the war, in the lack of independent political life, Polish artistic

work was carried off by the conquerors, Germans, Austrians and Russians, and not much was known about it. Now independent Poland is continuing the study and Polish folk art is becoming known everywhere for its richness and its vitality.



SHRINE AT WILNO.

NOTES AND COMMENTS

TEA AND ART

Centuries ago in Japan, according to legend, a great philosopher fell asleep one night while meditating. Enraged at his yielding to the physical, he cut off his eyelids and cast them to earth. Taking root where they fell, there sprang from them a fragrant herb whose leaves, steeped in water, produced a drink which would keep even the weariest philosopher awake. And so tea came into being. Later Japan developed the Cha-no-yu, the elaborate Tea Ceremony. In its rigid formulary great men forgot their affairs, statesmen their cares, soldiers their wars and lesser folk their troubles. When this country began to send its great clippers to China for tea and silk and other merchandise, romance still clung about the shrub. It has always been a subject to stir the mind and fire the imagination.

But it has remained for an American company to carry the logical progress one step farther, and lift tea into the realm of art with a gesture so splendid it deserves comment. The Salada Tea Company of Boston recently housed its tremendous and growing business in a huge modern plant. That was commerce. Then it retained Henry Wilson, the British sculptor, to design the tremendous pair of bronze doors illustrated on this page. And that was not commerce but art: art which did not disdain to employ its richest gifts to depict the production and handling of an article of commerce, flanked with great, free, outstanding figures of the deities of the Orient in whose hands the prosperity of the industry resides. The doors were cast by Gorham at Providence, R. I.



GLOZEL

The great Glozel mystery which so mystified certain over-hasty archaeologists and trapped others into

making statements which left them considerably discredited as to judgment, is at last history. Notwithstanding the pronouncements of M. Salomon Reinach and the general press, the Commission reported with complete unanimity that the finds were all, except, perhaps, for a few bits of minor interest, modern. M. Champion, technical associate at the Museum of St. Germain, even went so far as to assert that the inscriptions were forgeries which had been prepared with files and other iron tools.

NEW HEAD OF THE AMERICAN ACADEMY IN ROME

The American Academy in Rome announces that Prof. Henry A. Sanders of the University of Michigan has been appointed

Professor in Charge of the Academy, and Prof. Frederick W. Shipley of Washington University, Annual Professor, both for the year 1928-1929. This is Prof. Sanders' second appointment to the school, as he was there before in 1915-1918.

STEIN'S RECENT EXPLORATIONS

Sir Aurel Stein reports in the current issue of the *Geographical Journal* of the Royal Geographical Society of London upon his recent exploration of the Waziristan border and subsequent trip through the entire length of northern Baluchistan. "I made interesting observations," he writes, "on the striking parallel which the fine military roads with their fortified camps, watch towers, etc., recently constructed for the pacification of that troublesome border, pre-

sent to the Roman *Limes* systems of early Imperial times. "After visiting several small sites of later historical times in the hills about the Zhob river's headwaters, I

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subsequently surveyed numerous ruined mounds in the Pishin basin. They attest the economic importance which this large and potentially fertile tract must have claimed at all times, and which also accounts for its mention in the earliest Zoroastrian scriptures among the chief territories of ancient Iran. The painted pottery and other relics collected at those mounds indicate that most of them, though built up at first by débris deposits of prehistoric settlements, continued to be occupied during historical times. At the Sarakala mound, crowned by the walls of a ruined fort, I was specially interested to note the plentiful occurrence of ceramic ware decorated with ribbings such as my explorations in Sistan had shown to be particularly associated with remains of the Sasanian period. Thus here, too, there was evidence of that close cultural connection with Iran which geographical factors have imposed upon those westernmost border lands of India since the earliest times. My tour came to its close by the middle of April with the examination of a series of mounds towards Quetta, similar to those of Pishin."

THE AMERICAN SCHOOL OF PREHISTORIC RESEARCH

The fourth annual report of the American School of Prehistoric Research, dated March, 1928, is summarized by the Director, Dr. MacCurdy, as follows:

"The activities of the School may be summed up in a few brief paragraphs. Of the eleven students taking part, about half were unable to remain for the entire term; these were permitted to enroll as part-time students. In addition to the student body, thirty-four other persons were permitted to take part in our program at various times—especially during our stay in Brittany and in the Dordogne.

"Of the fifty conferences given, twenty were by the Director and thirty by twenty-nine specialists. Sixty-three important prehistoric sites and thirty-five museums and special collections were examined. As a result of the twenty-five days of digging, collections were sent to seven contributing institutions in America. At the end of the season, five students remained in the Old World for further study and field work."

James T. Russell, Jr., Fellow of the School, who has for more than a year been maintaining a station at his own expense in the Pays Cévennes in France, includes a report of his work along with that of Dr. MacCurdy. Mr. Russell's investigations included that of the Lower and Middle Palaeolithic Workshop of Chambe, the Chaffaud Caves, the Tumulus of St. Saviol and the Furnace of Gros Guignon. During a part of the time Dr. MacCurdy and the School were present and took part in the excavations.

A WELCOME CHANGE

Signor Mussolini does not do things by halves. Since he decided to bring back as much of the classic glory of Rome as he could, the city has benefitted tremendously. Now he has turned his omnivorous attention to Sicily, and behold, the little coastal town of Terranova on the southern shore, which by decree resumes the name of Gela, which it bore when it, or the original town which presumably stood on the same site, was founded by Cretan and Rhodian colonists about 658 B.C.

ANOTHER ROYAL GRAVE IN MESOPOTAMIA

With their final month's activities featured by the discovery of another royal grave which is remarkable for its architecture and probably the oldest grave thus far found in Ur of the Chaldees, archaeologists of the joint expedition of the University of Pennsylvania Museum and the British Museum have brought to a close their sixth season's work in Mesopotamia.

Although the newly discovered grave had been plundered in antiquity, as were several of the other royal tombs found in Ur, it still contained a number of objects of unusual interest, including a remarkable plaque of mosaic work made of shell, red stone and lapis lazuli, with the figures of men and animals silhouetted in the shell against a lapis background.

According to C. Leonard Woolley, Director of the expedition, the archaeologists had intended originally to devote the last month of the season to the beginning of excavation of the courtyard of the great temple of the moon-god Nannar, in the hope of obtaining additional information regarding its character and earlier history.

In this work, however, the expedition was faced with the task of removing thousands of tons of earth placed there by King Nebuchadnezzar about 600 B.C. when he raised the floor of the building to bring it up to the level of the terrace of the ziggurat tower against which it lay. As a result, the work of clearing the site proved heavier than was anticipated and much remains to be done next year.

Excavation of the newly-discovered royal tomb proved an unusually difficult undertaking because of the fact that it lay beneath forty feet of hard mud. "When found, the guards lay at the open door and the chambers were empty of all save what robbers had overlooked when they plundered the grave thousands of years ago, but it well repaid excavation, for it was in many ways the most interesting yet discovered," the report states.

"The modern surface has here been denuded far below the ancient level, yet the floor of the tomb lies at a depth of no less than forty feet, and the grave of King Mes-kalam-dug, which lies high above it, is actually cut down into the filling of the old shaft. Architecturally it is remarkable. The whole grave-pit is filled by the tomb—three vaulted chambers built and roofed with limestone rubble, and in each chamber part of the corbelled ceiling and the apsidal end preserved intact. Much of the fine lime plaster with which the rough stone surface was originally finished is still on the walls.

"In the other graves a single chamber destined for the royal body occupies one end of the open grave-shaft in which the king's household and followers were buried. Here all were placed in the tomb. The central chamber was divided by a cross wall into two rooms, the inner compartment presumably being for the king's body. In this, as well as in each of the large side-chambers, there was a rectangular hollow in the cement floor. The hollow was the shape of a coffin, and at each of its corners was a round hole which may have been the receptacle for the supporting pole of a canopy. The persons buried with this king must themselves have been of importance if they shared thus in his state.

"In the tomb there remained plenty for us to glean. A very beautiful set of shell plaques engraved with scenes of animals and framed in lapis lazuli came from a broken gaming board; there were many beads; two

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or three inlaid shell-handles of staffs, and a small gold cup.

"In the king's chamber there lay on the floor two peculiar objects, imitations of ostrich-shells. One was of silver and was crushed and broken. The second one was of gold, in perfect condition. It was decorated at the base and around the cut rim with incrustation in shell, lapis and red stone, a queerly barbaric piece of work.

"In the farther chamber was a most remarkable thing, a plaque originally of wood, twenty-three inches long and seven and a half inches wide, covered on both sides with a mosaic in shell, red stone and lapis. The wood had decayed. In order to keep the pieces of inlay in position it had to be waxed and strengthened with cloth, bit by bit as it was uncovered. As a result, we have as yet little idea of the character of the scene portrayed by the inlay, but there are rows of human and animal figures, and when the plaque is cleaned and restored it should prove one of the best objects found.

"The tomb was the largest, and probably the earliest of the royal graves that we have found, and its position on the very edge of the excavated area in the cemetery gives us ground for hope that more royal graves lie in the untouched soil just beyond.

"Work on the great courtyard of the temple of the moon god Nannar, the largest building within the sacred area of Ur, has been simply a matter of shifting earth. The central court is an hundred yards long and fifty-eight wide, and was buried to a depth of ten feet, so that the labor of clearing it has been very great. Little was to be expected here in the way of objects, and the purpose of the work was to discover as much as possible of the nature and history of the building. At present we have dealt almost entirely with the later levels and much remains to be done next season, but already the results are very important for the history of the city.

"The courtyard is an essential part of the temple, and is intimately connected with the ziggurat tower before which it lies; in fact, it forms a lower terrace to the ziggurat and is part of the same complex, the boundary walls being continuous and some of the buildings being stepped up from the lower to the higher level. This stepped terrace leading up to the tower is the grandiose design planned by Ur-Engur, the founder of the Third Dynasty of Ur, but the king did not live to see it fully carried out, and we find that both his son Dungi and his grandson Bur-Sin were active on the site. Bur-Sin seems only to have added an altar and some new paving, but Dungi's name appears on bricks of some of the main walls. When King Nabonidus nearly two thousand years later spoke of Ur-Engur and Dungi as joint builders of the ziggurat he was not beside the mark.

"About 2000 B.C., some two centuries after Ur-Engur's death, the kings of Larsa remodelled the court and planted it in great bases of solid brickwork. These bases go down as much as fifteen feet below the pavement, and their purpose sorely puzzles us. In addition to planting the bases, the kings of Larsa also enlarged the court's area by throwing back the walls of the surrounding chambers.

"Six hundred years after this the Kassite king of Babylon, Kurigalzu, undertook a wholesale restoration, and since he laid his new pavements only a foot above that of Ur-Engur, and, in order to do so, destroyed all the old walls down to their foundations, he has made very difficult the task of working out the ground-plans of the preceding buildings. The feature of his recon-

struction is the use of columnar decoration, the walls being relieved with half-columns of brick while a colonnade with wooden uprights ran along the terrace wall. Later Kassite kings carried out minor repairs, but the next big reconstruction was undertaken by the Assyrian governor of Ur, Sin-balats-ikbi, about 650 B.C., who rebuilt the temple on Kurigalzu's lines, but in mud brick. After fifty years had passed Nebuchadnezzar rebuilt it once more.

"Nebuchadnezzar's main idea was to raise the court's level so as to obliterate the step between it and the upper terrace on which the shrine stood, and for this purpose thousands of tons of earth—the same earth that we have been carting away now—were spread over the Assyrian's pavement. This earth must have been dug out from somewhere in the ruins of the old city, for it is full of the painted potsherds which are the most ancient things we find at Ur. Of Nebuchadnezzar's building little remains except a well and a drain solidly constructed of brick and bitumen, the latter now left high up in the air above Kurigalzu's floor."

A NEW MAYA TREASURE FROM CHICHEN ITZA

At the meeting of the National Academy of Sciences held in Washington, April 23-25, a paper by Mr. Earl Morris of the Carnegie Institution of Washington was presented, covering his most recent discoveries in the reconstructed Temple of the Warriors at Chichen Itza, Yucatan. After extensive search for the ceremonial treasure he knew was hidden somewhere under the great structure, Mr. Morris finally began to work in the buried east room. There he cut into the floor below the area assumed to have been covered by the altar tablets, taking much the same positions as in the altars already examined. Again there was failure, but somewhat nearer the back wall the pick touched an object unlike the materials of the floor. Presently the lid of a buried vessel was exposed.

With the utmost care the limestone jar, as it proved to be, with its precious contents, was removed from the place where it had been deposited centuries before, doubtless to the accompaniment of suitable ceremonies. It was carried to a room at staff headquarters where it could be examined with every precaution against damage. And then the impressive revelation of the importance of the discovery was made, for it became clear that it constituted the finest specimen of delicate craftsmanship ever found in the country of the Maya.

The jar, which is cylindrical in shape, is approximately 15 inches in diameter and one foot high. Face upward within it lay a mosaic disk made up of about 3,500 carefully cut pieces of turquoise, most of which are highly polished. Upon the disk rested the bones of a bird, a highly polished ball of jadeite, and the component parts of a necklace.

The jadeite ball, one and one-half inches in greatest diameter, belongs to that group of objects known to Maya priests as *sastum*, or light stone, and used by them for purposes of divination. The breastpiece of the necklace consists of a jadeite face carved in Old Empire style. Next this breastpiece, on either side, lay a globular bead of jadeite, and thence onward small disks of whitish shell in sufficient number to encircle the neck.

The turquoise mosaic, hereafter to be known as the "Chichen Mosaic Plaque," the principal item in this offering to the gods, is between eight and nine inches in diameter. The body of the plaque, which was of

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wood, has been reduced to a brown powder, with the result that the mosaic is held in place only by the paper-thin film of adhesive matter by which the turquoise pieces were encrusted upon the wood. Two-thirds of the mosaic is relatively intact. The individual stones of the remainder are somewhat disarticulated but sufficiently related to permit of complete reassembly.

Mr. Morris, in speaking of the significance of the plaque, says:

"It stands among the finest examples of aboriginal American art. It is the first to be found within the Maya area. It was found in a definitely recognized and datable archaeological horizon. Moreover, the interest which the plaque commands for all these reasons is in no wise lessened by the realization that the tiny bits of stone composing it probably were mined in Arizona or New Mexico, fashioned and combined into beautiful form in or not far from the Valley of Mexico, then transported through some hundreds of miles of jungle, finally to be sealed away as a dedicatory offering beneath a temple floor."

PRESERVING BOOK BINDINGS

The *Quarterly of the British Museum* in its current issue presents a very useful formula for librarians who are constantly disturbed by the wearing out of leather bindings of all sorts. Experiments conducted on an elaborate scale by the Museum authorities have resulted in the following brief note, which is quoted al-

most in full because of its value to librarians both public and private:

"Such a dressing is now available in the mixture detailed below, which has a basis of anhydrous lanolin and contains, in addition, beeswax, cedarwood oil, and hexane in the quantities specified:

Lanolin (anhydrous)	7 oz. (avoir.)
Beeswax	½ oz. (do.)
Cedarwood oil	1 oz. (fluid)
Hexane	11 oz. (do.)

"It is prepared by dissolving the wax in the hexane in a warm place, due precaution being taken to keep it away from naked lights as hexane is very volatile, and easily inflammable. The cedarwood oil is added and lastly the lanolin, which, for convenience, is previously softened by warming, and the mixture must then be thoroughly shaken before use.

"The method of applying the mixture is as follows: First the bindings are washed in the usual manner and set out to dry in a warm room for two or three days, and then the leather dressing is well rubbed in. The leather will now feel greasy to the touch, but after standing for forty-eight hours it will be found that the lanolin has penetrated and the binding can be easily polished. This operation leaves a shiny 'skin' on the surface which shows the grain of the leather to the best advantage. It is not in any way a sticky or resinous surface after polishing, and the general effect of the treatment is to soften the leather and prevent it from drying up."

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GLOSSARY

C

(Continued from last month. For explanation, see issue of June, 1926.)

Cal-lis'the-nes: a IVth cent., B.C., Gr. historian and philosopher, executed by Alexander on charges of conspiracy.

Cal-lis'to: in Gr. myth., an Arcadian nymph whom Zeus set in the heavens as the constellation now called the Great Bear, after Artemis had changed her to that form, and she was about to be killed by the son she had borne Zeus.

Cal'y-don: (1) a city of ancient Aetolia, Greece; (2) in the legends of the Arthurian Cycle, a north-of-England forest.

Cal-y-do-ni-an: proper to Calydon; the C-boar-hunt: in Gr. myth., the famous hunt in which Meleager killed the wild boar Artemis sent to despoil Calydon because King Eneus had failed to sacrifice properly to her.

Ca-lyp'so: in Gr. myth., the nymph of the island of Ogygia, where Ulysses was shipwrecked.

ca-mail': in French armory, a short, scarflike pendant of chain-mail attached to the basinet and protecting neck and shoulders; sometimes, a mailed hood.

Cam-by'ses: the son of Cyrus and king of Persia, B.C. 529-522.

Cam-pas'pe: in Gr. hist., Alexander the Great's beautiful concubine, whom he gave to the painter Apelles, to whom she is generally believed to have posed for his picture of the Anadyomene Venus.

Can-dau'les: in Gr. hist., the VIIth cent., B.C., king of Lydia who exhibited his queen naked to one of his officials, Gyges; the latter, at the instigation of the queen, killed Candaules and married the lady.

Can'di-a: See Crete.

ca-neph'o-ros: in Gr. hist. and art, one of the Athenian maidens charged with carrying the baskets of sacred fruits, offerings and utensils in the festal processions honoring Demeter, Athena and Dionysos, and frequently portrayed in Gr. art.

Ca-nid'i-a: the witch or female magician, perhaps identical with Gratidia, whom Horace savagely attacks in his fifth Epode.

Ca-nop'ic: in Egypt. hist., referring to the jars or vases in which the viscera of the dead were placed for preservation after embalming. [The Encyc. Brit. says in its XIth Edit., V. 203, considering the origin of the name, which is generally identified with the Eg. city of Canopus, where Osiris, taking the form of a portly vase with human or animal head, that he, Osiris, was "identified with Canopus, the pilot of Menelaus, who was said to have been buried here; the name canopic has been applied, through an old misunderstanding, to the vases with human and animal heads in which the internal organs were placed by the Egyptians after embalming."]

Ca-no'pus: (1) the city and anc. Eg. seaport, about two miles east of Alexandria, called by the Eg's Ati, and famous for its temple of Serapis; (2) the second most brilliant star in the sky; (3) sometimes, loosely, a canopic jar or vase.

Cap'i-tol: the temple of Jupiter Optimus Maximus in anc. Rome, called the Capitolium, perhaps because a human head is declared by tradition to have been found by the workers excavating for the foundations.

Cap'i-to-line: (1) one of the seven hills on which Rome was built, sacred to Jupiter Capitolinus; (2) peculiar to the Ro. Capitol; (3) belonging to the Capitol of any anc. Ro. city.

car'a-cal: in anc. Gaul, the long outer cloak or coat commonly worn by the people.

Car-a-cal'la: the Ro. Emperor Marcus Aurelius Antoninus (Bassanius), nicknamed Caracalla because of his gift to the people of long Gaulish cloaks; b. April 4 or 6, A.D. 188; assassinated by Macrinus in Asia April 8, 217.

Ca-rac'ta-cus: in Welsh hist., the king of the Silures, captured by the Ro.'s and sent to Rome in 51 A.D., where his distinguished bearing moved the Emperor Claudius to free him; died, c. 54.

car-che'si-um: an anc. form of drinking vessel or cup, with a thin stem or support, large, concave-sided body, and two ear-like handles attached to the lipless rim by cross-members.

Car-du'el: the city of Carlisle, Cumberland; so-called in the Arthurian legends.

Car-men'ta: in Ro. myth., a goddess of prophecy and childbirth, with a temple at the foot of the Capitoline Hill. **Carmentalia:** the festivals of the goddess, held January 11 and 15 each year.

Car-ne'a: among the Dorians of the Peloponessus in antiquity, a feast of Apollo, held in August for 9 days immediately subsequent to the Olympian games.

car ni'fex: (1) in classic Rome, the public executioner; (2) any butcher.

Car'thage: (1) the Phoenician country bordering part of the southern side of the Mediterranean, where North African culture focussed; (2) its capital city, burned and annihilated by the Ro. Consul Scipio Africanus the Younger in B.C. 146.

Car'tis-man'du-a: queen of the Brit. tribe of the Brigantes; betrayed Caractacus to the Romans.

car-touche': the signet or enclosing ring around the hieroglyphic characters of the royal names of Egypt at first, and later of other personages; French Egyptologists first applied the term.

Car-u-cas'si: a Caucasian people who, under their king Kastasite, helped Nabopalassar to conquer and destroy Assyria.

Car'rus: the Ro. Emperor Marcus Aurelius C., b. prob. at Illyrian Narona (Narbona), A.D. 282-3; educated at Rome, became senator and filled other offices, finally being made prefect of the prætorian guards by Probus, on whose assassination he was proclaimed emperor by the soldiers.

Ca'sa Gran'de: the prehist. ruin in Pinal County, Ariz., now a National Monument, and its principal building, which may have been erected by the progenitors of the present Zuñi Indians.

Ca'sas Gran'des: a village of Chihuahua, Mexico, famous because of its remarkable mounds and ancient Toltec structures of unusual size and character.

Cas'bu: in Bab. astron., the six divisions into which day and night were divided.

cash'el: in Irish archaeol., an unfinished or partly dressed stone wall, usually circular, enclosing a group of small buildings, generally dwellings, of very ancient type.

BOOK CRITIQUES

Art Epochs and Their Leaders. By Oscar Hagen. 113 illustrations. Charles Scribner's Sons, New York. 1927. \$3.00.

Art Epochs and Their Leaders, in accomplishing the purpose of its author, traces art tendencies from 1400 A. D. to the present time. His emphasis on recent generations is timely, even if in the excess of his enthusiasm he has named his last chapter "The Climax".

Even if one grants the correctness of Hagen's emphasis on the late XIXth and early XXth centuries, and is in sympathy with his desire to present a history of art rather than of artists, the repeated use of such words as "culminate" and "progress", and his choice of such a chapter title as "The Climax", weaken his thesis. Along with other writers on "Modern Art" and "Contemporary Art", to mention only two very common titles, he seems to forget that every new generation is "modern", is "contemporary", and that the coming generation may be superclimax.

Mr. Hagen's book should be read as a whole. It is carefully integrated and freshly thought through. At times he has held too rigidly to a plan which has inconveniences, but that was inevitable when he has chosen one man to express a period. Rembrandt, for example, goes beyond the scope of the word "baroque"; Michelangelo, on the other hand, proves more tractable.

Among the happiest pages are those in which he shows how Michelangelo summed up his age and fixed a bound beyond which he or his followers could not go. Just as successful is his recognition of the qualities of the Venetian school of painting, "representatives of the Coloristic Trend".

The author's treatment of the baroque reflects the general European tendency of today, a tendency towards reappraisal of a period often quite unfairly treated by critical opinion. But if Mr. Hagen has been fair there, he has brushed aside the XVIIIth century as unimportant. Watteau, Fragonard, Chardin are treated summarily, while the frivolous art of Greuze, which he recognized as frivolous, receives attention beyond its real influence or significance.

The author is hurrying towards the main theme of his fifth chapter, "Art and Revolution". Here again, one must take issue with

him when he says, "In the literal sense, a new art begins with the French Revolution . . . Jacques-Louis David, 1748-1825, began once more from the beginning". And again; "No one to my knowledge has sufficiently emphasized as yet the fact that with the XIXth century-there begins a totally new chapter in the history of art. The development which had gone steadily forward from 1400 to the end of the XVIIth century was violently broken off by the Revolution." This is a denial of the immense influence of Poussin. The stream of French tradition which led through those influenced by Poussin in the XVIIth century comes finally to David himself. David was formed in that tradition and whether during or after the Revolution he painted revolutionary scenes is beside the point.

In the final chapter lies the greatest sympathy of the author, the real reason for writing the book. Here one can whole-heartedly enjoy his able expose of Impressionism and Post-Impressionism. His is obviously no surface or book knowledge. It is profound appreciation, which plunges deep into the psychology of these movements. Although one can quarrel with minor things such as his placing Renoir among the Impressionists, one can only be glad of his abounding enthusiasm for Cezanne and Van Gogh and can have only praise for his brilliant exposition of their points of view. He relates well their work to the past and makes clear their relation to the future.

The printing is adequate, and the illustrations generous and well chosen. An error has crept into the second caption where the fresco of the Gonzaga family in the Castello at Mantua is stated as being in the Castello Sforzesco, which is, of course, at Milan.

The style of the author is somewhat difficult for American readers. It is Germanic, and often its intensity palls and the thought is actually obscured by words themselves. Occasionally unnecessary words appear, like "solipsist", which give an unfortunate effect of pedanticism. Clearly it is a book to which the reader must bring knowledge of his own, but it will amply repay anyone who will follow its exposition. It is the very opposite of trite and is one of the too-few books which provoke thought.

WILLIAM MATHEWSON MILLIKEN.

ART AND ARCHAEOLOGY

The Smaller Houses and Gardens of Versailles, 1680-1815. By Leigh H. French, Jr. and Harold Donaldson Eberlein. Pp. vii, 200, profusely illustrated. Pencil Points Press, Inc., New York, 1926. \$6.00.

In a few short years the contributions of the Pencil Points Press to the literature of architecture have been considerable. These publications fall under two categories, "The Pencil Points Library" and "The Library of Architectural Documents". The former has contained such splendid works as Gupstill's *Sketching and Rendering in Pencil* and Harbeson's *Study of Architectural Design*, the latter a series of reprints of valuable and famous out-of-print works like *Architecture Toscane*, the French *Monuments Historiques* and D'Espouy's *Fragments d'Architecture Antique*. The present title is item seven of The Pencil Points Library.

This volume with a short introductory text of seventeen pages and over 250 photographs, plans and measured details, sets forth the charms of the private dwellings of the courtiers in residence at Versailles during the reigns of Louis XIV, Louis XV, and Louis XVI. Visitors to the famous homes of the French court of the XVIIth and XVIIIth centuries are likely to be so concerned with the great palace and its grounds that they pay little attention to the smaller but often more tasteful private residences erected by the courtiers during the great days at Versailles. In these residences the habitues of a splendid court "sought relief from the oppressive pomp and circumstance of palace life", and by contrast with the architectural setting of that court the houses they erected appear chaste and simple in line and mass, if elegant in appointment. Inasmuch as these excellent grammatical expressions are relatively unknown to the popular reader and inasmuch also as they contain a wealth of suggestion for the American builder seeking a simple and refined elegance, this book forms a distinct addition to the literature of French Renaissance architecture in English.

REXFORD NEWCOMB.

The Kingdom of Books, by William Dana Orcutt. Pp. xii, 289. Frontispiece in color; 91 illustrations. Little, Brown & Co. Boston, 1927. \$5 net.

Mr. Orcutt has done it again. After such a triumph as *In Quest of the Perfect Book* it was more or less daring to venture farther afield in the same utterly delightful vein. But the charm

and distinction of the present handsome and alluring volume is ample justification. There is but one jarring note in the entire work: the colored frontispiece. Somehow, it is difficult to say exactly why, this page, handsome enough in itself, does not quite seem to belong to the rest of the immaculate work. It is, perhaps, just a little florid for the rest. However, that is a very small fly in a very handsome and generous pot of soothing ointment. It is a book not to be read lightly or in haste. Like a rare old vintage, it needs to be judiciously sipped to secure its full mellowness and bouquet. It is so rich in flavor, so full of quotable passages that astonish or delight, it is unfair to single out any one for special approval. But to learn that Theodore de Vinne was the author of the following opinion must astound everyone who remembers either him or the famous Press bearing his name. He said, with regard to advising a publisher about taste: "The printer who poses as an oracle of good taste will be rated, to paraphrase Emerson's expression, 'as a typographical peacock'". Mr. Orcutt's happy facility of expression, his unbounded authority in his chosen field, and his urbanity in criticism give the book permanence and value quite the equal of its charm.

A. S. R.

The Poor Gentleman, by Ian Hay (Beith). Houghton, Mifflin Co., Boston. Pp. 303. 1927. \$2.

With undisguised relief in these days of novels most of which are either plain indecency or the most trivial balderdash, one turns to Major Beith's charming and tender love-and-mystery story of the days of the last great General Strike in England. Captain Barry Shere, accidentally blinded while on secret service work during the war, is the "Poor Gentleman," and one's heart warms to him for his modesty and the reserve with which his story is told. How he meets his ancient enemy Manoukian, how he rescues Corrie from the rascal when everything seems lost, and how, above all, Major Beith solves the very delicate problem involved in ending the story without a trace of mawkishness, are matters too delicate for retelling piecemeal. Suffice it that for lovers and adventurers alike, here is what President Roosevelt used to designate as a "perfectly corking yarn." Major Beith does not bite his characters into the field with the acid and needle of the etcher. His method is the slow and loving use of the

ART AND ARCHAEOLOGY

graver's burin, and Barry and Corrie, Manoukian and pitiful Alf, the old Scots communist and Nigel the impetuous all stand out with the suave beauty of perfectly cut cameos. Surely, a book worth reading for delicacy, for style, for sheer heart interest.

The Russian Icon, by Nikodim Pavlovich Kondakov. Translated by Ellis H. Minns. Pp. xxiii, 226, 65 plates, 4 in color. Oxford University Press, New York. 1927. \$35.

At the present moment, when so great an interest is being manifested in Russian life, Kondakov's comprehensive work dedicated to John O. Crane, appears most opportunely. A quarter century ago little was known here of the Russian icon and only recently, since several fine collections of icons have come to these shores, has this art been accorded its deserved appreciation by American art lovers.

Few men are better equipped to write a comprehensive book on the religious creative expression of Russia, than Mr. Kondakov. Prior to the appearance of this book, he had written numerous works on the same subject, and Gabriel Millet hailed him as the "patriarch of the Byzantinists". It is to be regretted that Kondakov died before the issuance of this latest volume, before he realized his dream to write a great work which would include reproductions from all the great Russian museums. The present volume limits itself only to reproductions from the Museum of Leningrad.

Kondakov traces the icon from its origin in Graeco-Oriental models which drew their inspiration from Egypt and Syria. He indicates how the icon attained an incomparably wider development in Russia than in Byzantium and how it entered inseparably into the life of the Russian people, until hardly a spot lacked its "Red Corner". Much space is allotted to the technique of icon painting, and this study provides an unreplaceable chapter of research for all students of this art. In his comprehensive review of the various schools of icon painting, Kondakov zealously describes the importance of the Suzdal School, as well as differentiating between the schools of Novgorod, Moscow, and Stroganoff. He tells of the efflorescence of the art in the work of Rublev, whom he finds akin in spirit to Fra Angelico, as well as in that of Chirin and Ushakov; and the final decline of the art in the seventeenth century.

Throughout the book, one is aware of the authority and erudition with which it has been written. A scholarly, exhaustive work, this volume will be of invaluable help to every student and artist. And to all it will provide a key to the appreciation of the icon, which Kondakov himself rightly defines as "the voiceless friend in the faith, to which people turned with their prayer as if it were entrusting their prayer to Him." LOUIS L. HORCH.



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